dance magazine

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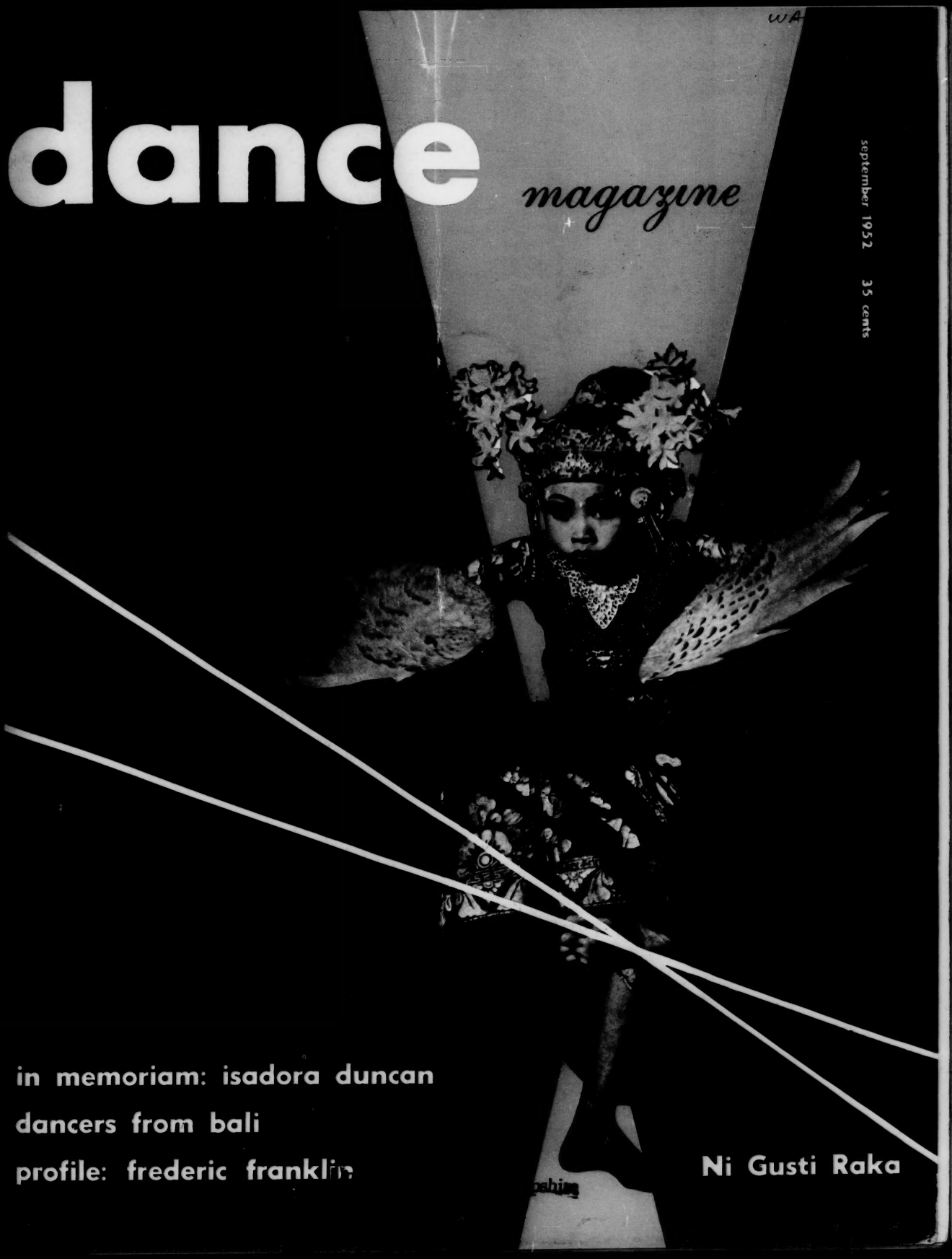

in memoriam: isadora duncan

dancers from bali

profile: frederic franklin

Ni Gusti Raka

NO. 6 IN A SERIES OF FAMOUS DANCERS AND FAMOUS DANCE SHOES

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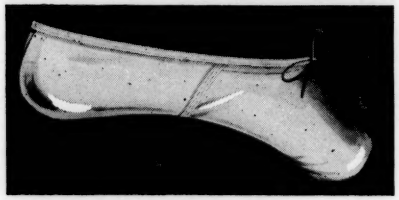
by

Ballerina . . . Ballet Theatre

It takes years of training and hard work to achieve the balance, poise and perfection of line that goes into the execution of Alicia Alonso's graceful Arabesque. Now that the summer is over, children all over America are going back to dance school with renewed determination to achieve such perfection.



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NEWS of DANCE and DANCERS . . .

In Memoriam: Isadora Duncan

On September 14, 1927 a long silk scarf wafted from the back seat of an automobile and twisted into the moving hub of the wheel. It broke the neck of its wearer, **Isadora Duncan.** She had found death as dramatically as she revealed life. In the quarter-century that has passed, her influence has grown steadily, not only through modern dance, but also in ballet, where her bold spirit helped release the fetters of court conventions. It is our privilege in this issue to offer Walter Sorell's thrilling memorial to the great and tragic Isadora.

Hundreds of artists have sought to put on paper and canvas the passion of rhythm and movement that was hers. Among those grateful for her inspiration is artist Abraham Walkowitz, who has just presented the Dance Archives of the New York Public Library with 250 water colors of Isadora Duncan, and the Dance Division of the New York Music Library with 50 more. The former will open an exhibit on the 14th of September, the latter will show its new acquisitions starting September 1st. And from September 9th through 20th the ACA Gallery at 63 East 57 St. will exhibit, for sale, 75 additional water colors by Mr. Walkowitz of the dancer he and so many others never tired of portraying.

Re Mr. Sorell's beautiful radio play (page 14), it is interesting that while it will probably be performed over the British Broadcasting Company shortly, the American radio stations find it too esoteric. The shame is ours.

Bali . . .

On the other hand, along comes the staid old New York Times with a July 31st editorial recommending that one and all avail themselves of the opportunity to see the **Dancers of Bali and Gamelan Orchestra,** a company which makes its first American appearance on September 16th.

Columbia Concerts has been so swarmed with requests for tickets for the Balinese performances that they announce an extension of the New York season from the original four to five weeks.

Ballet Theatre . . .

Even visiting dancers are amazed to find the great interest of the British in the ballet. **Igor Youskevitch,** now in London filming Gene Kelly's "Invitation To The Dance," writes about this with exclamation points. "Londoners," he says, "go back night after night to see the same ballet with just one change in cast! The interpretation of individual artists are matters for much discussion in conversation and in the press." He'll be back, incidentally, on September 22nd, three days before the opening of Ballet Theatre at the Metropolitan Opera House. As previously announced, **Alicia Markova** will join the company as guest star immediately after her return from eight gala performances in Buenos Aires.

A unit of Ballet Theatre breaks another precedent by appearing at a hotel, the Last Frontier in Las Vegas, Nevada for dinner and supper shows between August 22nd and September 4th.

New York City Ballet . . .

From dance-minded England comes reports of the popular success of our **New York City Ballet** during their seven-week season in London, in spite of a good deal of critical sniping (page 7). Most of the company will be back here in early September after a week of performances at the Edinburgh Festival and a week in Germany. The first season at City Center in New York is scheduled for mid-November. Several new ballets are being considered, one by **Agnes de Mille,** if there is time.

In No Uncertain Terms . . .

Dame Ninette de Valois, director of Sadler's Wells Ballet Co. makes herself very clear in the current issue of the London Dancing Times. The British Arts Council has just granted $72,000 to the ballet and opera companies at Covent Garden for the coming year (this includes repairs to the opera house itself). In answer to voices that have questioned the grant she writes ". . . the Sadler's Wells Ballet was a successful financial concern and a very popular branch of the English theatre" in 1946 before it received any subsidy. The subsidy, gratefully received, permits greater flexibility and consistent broader planning. Such projects as Ashton's 3-act version of Delibes' "Sylvia," which is to be premiered at Covent Garden on September 3rd, would be almost impossible without such help. (**Margot Fonteyn, Violetta Elvin** and **Beryl Grey** will alternate in the principal role of the new ballet).

She also advocates the idea of having "a talented choreographer apprenticed for two years" to active ballet companies, so that young creative talents may feel secure and have opportunities to stage works at least twice a year. Nevertheless, she says, we cannot expect to have multitudes of great choreographers in any period for history has proven that "one master choreographer at a time" leaves his mark on repertoire and dancers.

Ear To The Ground . . .

George Balanchine and **Frank Hobi** claim to have crossed the Alps on their Vespa-scooters (Italian motorcycles with small wheels) . . . when Jinx Falkenberg interviewed **Alicia Markova** on her July 28th television program she was amazed to learn that the ballerina wears a size 2 ballet slipper . . . the Kamin Dance Bookshop held a happy coming-out party for **John Martin** and his "World Book of Modern Ballet" . . . **Moscelyn Larkin,** for many years soloist with the Ballet Russe de Monte Carlo, is the featured dancer of the current Radio City Music Hall show . . . **Anna Chaselka** has rejoined Ballet Theatre after a long absence during which she danced with the Marquis de Cuevas and Festival Ballet companies.

Robbins in the Fall . . .

Jerome Robbins has contracted to choreograph two musicals: "Two is Company," which goes into rehearsal on September 11 for a November opening; and "Carnival in Flanders," sheduled for December, with rehearsals starting in October.

Success Story . . .

Helen Gallagher, who's doing very well in her featured dancing and acting role in "Pal Joey," has been signed by producer Jules Styne to be the star of "Hazel Flagg," a musical based on Ben Hecht's movie, "Nothing Sacred." Miss Gallagher will dance and act the role played by Carole Lombard. "Hazel Flagg" opens November 2nd — choreography by Bob Alton.

Los Angeles Special . . .

From California comes the word that a new organization called the **Los Angeles Theatre Arts, Inc.** has been formed to foster and present new choreographic works. So far the membership of eighty includes **Ruth St. Denis, Gene Loring, Paul Haakon, Michael Kidd,** and others. The organization is based on a non-profit choreographer's workshop idea.

And More . . .

In New York **The Creative Dance Foundation,** 419 1st Ave., announces its existence, and is pleased to present the **Judith Martin** Dance Co. with its first supporting effort. Two major concerts and four studio performances by the Martin Co. will be sponsored this season. Subscription, open to the public, include lectures and other privileges.

Dance Films . . .

Because his spring season was so overwhelmingly received **D. D. Livingston** now

offers an enlarged fall season of dance on film. Besides a Friday evening series at Caravan Hall on October 3, 10 and 17, there will be a Sunday afternoon series (which can be attended by those in theatre jobs) on the 5th, 12 and 19th. **Chaplin, Limon, Berber dancers of North Africa, Sadler's Wells** and many other dance subjects to be cinematically presented.

Connecticut College . . .

The **Fifth American Dance Festival,** at Connecticut College, New London, takes place August 21st through 24th, in five performances.

Two new works by **Jose Limon** are scheduled,—"The Queen's Epicedeum" (Webster says epicedeum means dirge or elegy) and "The Visitation." **Doris Humphrey** has choreographed Mozart's Fantasy and Fugue in C major and revived Variations and Conclusion from "New Dance" for the Limon company, which consists of **Pauline Koner,** Mr. Limon and a distinguished company of six.

Jane Dudley presents a new group work, as yet untitled; **Sophie Maslow** has choreographed "Snow Queen" to music of Prokofieff, and **Ronnie Aul** will show a new solo called "Mostly Like Flight."

Each of the above will also do works they have shown before.

Guest artists **Ronnie Aul, Emily Frankel-Mark Ryder** and **Pearl Lang** and Co. will appear on the programs of Thursday evening, Saturday and Sunday afternoons, respectively.

To Whom It May Concern . . .

If **Lillian Moore's** article on Noverre (p. 44) makes you want to scurry off for more material about the French ballet master and choreographer, here are some clues: Noverre's "Letters on Dancing and Ballets" is available in an excellent English translation by Cyril W. Beaumont. A detailed biography, called "The Father of Modern Ballet" by Derek Lynham, was published in London and New York in 1950. "Artists of the Dance" by Lillian Moore, contains a chapter on Noverre, and his work is discussed at length in "The Book of the Dance" by Lincoln Kirstein.

from Japan . . .

A dance-minded friend who recently went to Japan feared she would be missing something by being so far away from the dance she knew and loved. She has discovered the Kabuki and other dances of Japan, and in her enthusiastic letter she writes: "There are many dance events, traditional and modern, all well attended. With the traditional forms the standards are extremely high, with the greatest care taken for perfection in every detail of costume, make-up and setting. I don't know if there are any chauvinistic dancers left, but if there are, it would do them good to discover an exquisite dance form built on a technique as directly opposite from ballet as possible,—knees and feet turned in, legs bent, body tilted backward most of the time, elbows bent and generally close to the body, etc."

CALENDAR OF EVENTS
N. Y. C. . . September, 1952

Radio City Music Hall stage show, featuring Moscelyn Larkin & Robert Calder

Isadora Duncan Memorial Exhibits
(water colors by Walkowitz) ..... N. Y. Public Library, 42 St. & 5 Ave.
Dance Division, Music Library, 121 East 58 St.
ACA Gallery (Sept. 9-20) 63 East 57 St.

Dancers of Bali & Gamelan Orchestra..... Fulton Theatre
Five week season starting September 16

Ballet Theatre ..... Metropolitan Opera House
September 25 (through October 12)

Juana....lecture on Near Eastern Dance..... Ethnologic Dance Center
September 26....5 p.m.

(address all releases about coming dance events to CALENDAR, DANCE Magazine, 1841 Broadway, N. Y. 23, N. Y.)

Operetta Time . . .

Just like the "Oklahoma!" song says,—everything's up to date in Kansas City. And it certainly is. Their current outdoor musical operetta season, like that in Dallas, St. Louis, Pittsburgh, Louisville, etc., etc., is simply jumping with fine dance talent. In K. C., besides a well-trained corps of twenty, dancing stars who appeared in the 7,600 seat Starlight Theatre included **Mary Ellen Moylan, Oleg Tupine, Kathryn Lee,** and **Pearl Lang.** Many performers equally well known for excellent dancing appeared in other cities, bringing a superior quality of dance to millions this summer.

Jacob's Pillow . . .

The **Jacob's Pillow Dance Festival,** which has been breaking attendance records all season, finishes off with two gala weekends. On August 22nd and 23rd two 15 year old "stars" of the High School of Performing Arts will appear in two pas de deux choreographed by **Lillian Moore,** who is an instructor at the school. They are **Carol Frishman** and **Anthony Mordente** (the latter was featured recently in Children's Ballet Theatre on NBCTV), and they are scheduled to dance "Children's Games," music by Bizet and "Homework," music by Tschaikovsky.

Miss Moore will herself contribute two solos—her reconstruction of the Mazurka performed by Marie Taglioni in "La Gitana," and a satirical dance set in "The Black Crook" days.

Katherine Litz will be seen in five compositions; **Peter di Falco** in a series of Spanish dances and **Josefina Garcia** and group in a large new production "Mosaica Mexico."

The final week of August, the last of the season, features the entire **Jacob's Pillow Dance Festival Company** and guest star **Ruth St. Denis.**

Coals to Newcastle . . .

At the University of Iowa there is a folk dance group known as the **Scottish Highlanders.** They are trained there by an ex-champion Scotch dancer who is very proud of his American proteges. Several months ago, the Highlanders, feeling pretty uppity, challenged the entire country of Scotland to a contest in Scotch dancing. The flashing retorts on both sides ended up with the city of Aberdeen accepting the glove flung in its face by asking the Highlanders to come on over and show. And so they did. News has not yet reached us as to the result, but 60 young University of Iowans will be back shortly to report on their adventures.

Of the sixty, most are bagpipe players and twirlers, six are dance specialists. One of the six is **Janice Trimble** of Boone, Iowa, former pupil of Betty Mae Harris.

Recitals by the Series . . .

The 92nd St. "Y" will not have a subscription dance series this year although they will have individual dance performances. . . Stage for Dancers, in Brooklyn, will have an enlarged series. **Mary Hinkson** and **Glen Tetley** will appear on Oct. 21, others to be announced shortly. . . **Fred Berk** has been invited to be Dance Advisor for the Cooper Union Arts Series, which includes **Eva Desca, Valentina Oumansky, Doris Hering** and **Pearl Lang, Sophia Delza,** and groups from the **High School of Performing Arts** and the **New Dance Group.** . .

The Students Dance Recitals announce eight Saturday evening recitals at the Central High School of Needle Trades. The artists and dates are: **Jean Leon Destine** and Company, Oct. 11; **Emily Frankel-Mark Ryder,** Oct. 25; **Iva Kitchell,** Jan. 17; **Dudley-Maslow-Bales** and Company, Jan. 31; **Harald Kreutzberg,** Feb. 21; **Koester and Stahl,** Mar. 7; **May O'Donnell** and Dance Company, Mar. 21; **Mata and Hari** and Company, Apr. 4. For further information

(*continued on page* 51)

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OPEN LETTER

to dancers and choreographers
from *Julius Postal*, TV producer

• Rumblings here and there, including a recent article in DANCE Magazine, indicate that more than one choreographer is unhappy over the manner in which his or her dance compositions have been "chopped up" or "fragmented" on the television screen. This has been blamed on the "timidity" of executives, the "unsympathetic" character of TV directors, the "ignorance" of cameramen, etc.

As a film maker, there are a number of things I can say to choreographers planning to create compositions for television or for motion pictures. It may spare them a certain amount of agony and disappointment when they sit in front of a television receiver and view their compositions—created at the expense of so much "blood, sweat and tears"—come out not quite the way they intended—and this through no fault of the dancers, either.

The problem has more facets than merely the sympathy or lack of sympathy of cameramen: It has to do with certain things that are basic to a stage presentation and others basic to a video or a film composition.

One factor that militates against the effective literal transcribing of dance from the stage to the motion picture or television screen is what is known as the "aspect ratio" of the screen. This is nothing more than the ratio of screen width to screen height — the *proportions* of the screen.

The *psychological* frame for a stage presentation, as perceived by the spectator, is a long narrow one compared with the frame in which he sees motion pictures and television.

In TV, the psychological frame coincides rather neatly with the *actual* area available on the screen. The same applies practically always in film. This is because motion picture and TV directors constantly try to fill up the frame. As pointed out, rather scornfully, in the aforementioned DANCE Magazine article, there is nothing TV directors dread more on a screen than a lot of empty space. This attitude immediately creates difficulties for choreographers, who, by their training, are accustomed to using space as an integral part of their compositions. But TV space must be handled differently because of the "aspect ratio" of the screen.

Consider now "fragmentation" — the complaint that many TV directors and cameramen "chop up" the dance into a string of abrupt, disconnected fragments.

From the standpoint of quite a few choreographers and dance enthusiasts, the ideal way to present a dance composition is with a single stationary camera. They feel that the camera's job is to report the dance, not to edit or comment on it.

But can it really *report* the dance? I say it *cannot*: What is picked up by the single stationary camera will not coincide with what the spectator sees (and feels) in the theatre.

The proportions of the picture are fixed in any TV or film camera. Therefore, if the single stationary camera is placed far enough back to encompass the entire width of the stage, we are in for a considerable amount of empty space on the television screen above the heads of the dancers. This will cut down their size to that of fly specks. If the camera is pushed in close in order to avoid this, stage right and stage left will be chopped off on the screen.

Then, there is the matter of angle of view. In the theater, a person's eyes can encompass the whole stage at one glance. This is because a human being's angle of vision is a little more than half a circle. This is almost three times as wide as the "angle of acceptance" of the so-called "normal" lenses used in TV and motion picture cameras and more than twice as wide as that of a "wide-angle" lens.

Nevertheless, the spectator's eyes are continually darting about, scanning the stage, analyzing and dissecting the action. This is true, but to a much lesser extent, of a person looking at a motion picture or a television screen. Here the observer tends to sit back and relax and let the film director and the film editor (or cutter) do the analyzing and dissecting for him.

It is this analyzing and dissecting which gives the film medium its particular character and makes it so different from the stage.

The next time you go to the movies, if you look for it consciously, you will notice that a film story is never told exclusively from one single angle or vantage point. It unfolds in a series of photographic compositions or units of action which are known in the film busi-

(*continued on page* 46)

dance magazine

Volume XXVI — No. 9
September, 1952

the largest, most widely read dance publication in the world

ON THE COVER

Ni Gusti Raka, enchanting young Balinese dancer, makes her first appearance in this country with the Dancers of Bali and Gamelan Orchestra on September 16th. After a five week New York season the company will tour the United States.

Ni Gusti Raka appears on the cover in the part of the raven in the Lasam Legong.

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coming . . .

in the OCTOBER issue

A NEW BALLET . . .

Ballet Theatre premieres an Agnes de Mille opus, as yet untitled, during its Metropolitan Opera House season, which starts September 25th. Pictures of the sets and costumes of the new ballet will be an exclusive October feature . . .

YOUR MOVEMENTS ARE REVEALING . . .

Rudolf Laban, author of the laws of eukinetics and the Laban Dance Notation system, continues to break ground. His current work in England is a revolutionary and very successful method of job placement in industry through movement analysis. His colleague and collaborator, Warren Lamb, writes about it in fascinating detail . . .

SURVEYING THE CONVENTIONS . . .

during the warm months thousands of teachers, country-wide, have convened in small and large gatherings. What have they been up to? We'll tell you . . .

DANSEUSE ETOILE AT THE PERSIAN COURT . . .

in the resplendent palaces of the Shah of Persia, Xenia Zarina, an American dancer, has been a valued performer and the teacher of the royal princesses. Miss Zarina, author of the forthcoming "Classic Dances of the Far East", gives us a first-hand account of her experiences and adventures . . .

OPEN LETTER FROM A PRESS AGENT

on page 4 we run the first of a series of interested letters concerning the dance field. Next month we'll hear complaints and suggestions on the subject of public relations . . .

AND MORE AND MORE . . .

you can learn the ever-intriguing tango from the Butlers' careful analysis . . . all the details of the New London Dance Festival from Doris Hering's thoughtful review . . . records, diet, books, studio management . . . a gay Young Dancer Contest, beautiful photos, in fact a galaxy of exclusive and exciting dance material, including the latest

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BALLET ON DISCS

M. LURJE

• In this new column we shall deal exclusively with recordings of ballet music.

Our aims fall under two headings: Information and Evaluation. Under Information we classify the following: news of new releases, listings of obscure records, ballet music planned for future recording and, the pointing out of cuts and arrangements made in a recording. Under Evaluation, — fidelity, surface noises, tempi and price will be considered.

Unlike the majority of recording reviews, we shall not concern ourselves primarily with the technical quality of record surfaces. In a field as specialized as ballet music there are few enough discings which are true to their dance background. Therefore, although high fidelity is important, it must assume a secondary position. In cases where there are several recordings of the same music and tempi, performance and continuity are all equal, a quiet surface will, of course, give the edge to that disc, but at no time will a quiet surface or technical excellence alone overrule content and performance. There may be cases where an obscure piece of ballet music has been put on vinyl, and the surfaces may be inferior (as often occurs in European recorded tapes). We might nevertheless recommend the disc for collectors, with the notation that its surfaces are not up to par.

Brief but Enthusiastic Reports

PARADE : Satie : & **LES MATELOTS :** Auric
Columbia : 10" : ML 2112

An excellent record on which the Houston Symphony Orchestra is deftly led by veteran ballet conductor Efrem Kurtz, who turns in a marvelous job of these two early favorites of the Diaghilev repertoire. Satie's **PARADE** appears to be complete with one possible minor cut in the reprise.

LES MATELOTS is presented in suite form, considerably shorter than the ballet itself, but comprising its most listenable melodies. The ballet, also by Massine, was first presented in 1925. The music for **LES MATELOTS** is Auric's sparkling fantasia on circus themes. Performance and surfaces are excellent.

JEUX: Debussy . . . Victor: 12" : LM 1057

The ballet **JEUX** was first performed in 1913 to choreography by Nijinsky, and was also in the early Diaghilev repertoire, scenery and costumes by Bakst. Ballet Theatre recently revived it. De Sabata leads the Augusteo Symphony Orchestra in a sensitive and moving performance of Debussy's **poeme-danse.** Surfaces are good and the recording is complete.

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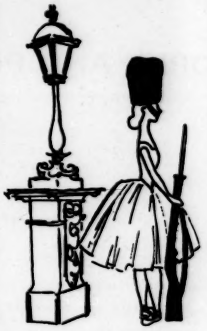
LONDON DATELINES . . . .



• The season by the **New York City Ballet** at Covent Garden will probably go on record as having won much admiration and respect from audiences although the critical reception was cool. That the company has been popular is proved by the attendances, mostly 80% full, despite fine weather and the holiday season.

Programme building was not good, many weak and poor ballets were given, there was much criticism that artists such as Maria Tallchief, Jerome Robbins and Janet Reed who had prominent billing were only seen briefly, and Eglevsky not at all. But the company as a whole danced with such magnificent spirit and the good ballets in the repertoire are so supremely good that they carried the day. **Orpheus, Prodigal Son, Symphony in C, Bourrée Fantasque, Concerto Barocco, Lilac Garden, Divertimento** are all beloved in London. The successes of 1952 were the beautiful **Caracole,** the "new" **Swan Lake, Four Temperaments, Pied Piper** and **Cakewalk.** The company could have made a greater effect if a smaller more selective repertoire had been shown and if the season could have been more concentrated.

London's major complaints were about the weakness of decor and costume, the paucity of male dancing and the discount placed on warmth and heart in the ballets. The abstractions of Balanchine sometimes contain their own emotion, drawn largely through the music, but too often they are merely intellectual and leave no room for the personalities and expressive talents of such fine artists as are herein.

Opinions were divided about many things during the season and heated arguments went on in the Crush Bar on most first nights. At organised talks and discussions criticism and praise were both energetically voiced. This was perhaps the most vital impact of the season: something different had arrived and people were jolted into really **thinking** about what they had seen — a rare manifestation in the world of ballet . . .

—Mary Clarke

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serge lido

***Left*: Eighteen year old Claire Sombert, who has been trained in ballet, mime and comedy is the French ballerina chosen by Gene Kelly for a leading role in "Invitation to the Dance", currently in production in London. Nora Kaye is scheduled to dance with Igor Youskevitch in two of the four sequences which comprise the film.**

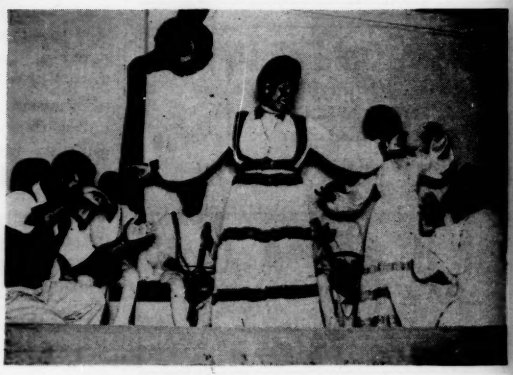
***Below:* Two members of the Yugoslav National Ballet indicate the verve and technique which has charmed London and is now being very successfully received in Paris. (See page 41).**

paul wilson

erio piccagliani

***Above*: Ethery Pagava, formerly with the Marquis de Cuevas' Ballet, shown in the title role of "Coppelia", which she danced as guest artist with the La Scala Ballet in Milan. Premier danseur was Ugo Dell'ara.**

***Opposite:* Tamara Toumanova was congratulated by French President Vincent Auriol and wife after a benefit at the Chambord Palace for Versailles. She danced in a hall decorated with 17th century Gobelin tapestries especially brought from museums for the occasion.**



***Right:* Gladys Hight, Chicago teacher and irrepressible world traveler, has just returned from another of her extensive jaunts, one of the highlights of which was an exhibition of Ethiopian dance arranged for her by His Excellency Maconnen Habtewold of Addis Abbaba. The music of the performance was more like that of Arabia or Egypt than Africa, and the dancing indicated superb control of isolated parts of the body.**

hans kaufmann

Above: **Earlier this season Jerry Robbins conducted a three week seminar of professional dancers and teachers in Israel. The American Fund for Israel Institutions has found the results of his teaching and inspiration worthy of their continuing efforts and shall proceed to support him in the building of an Israeli ballet. As reported in the July issue of DANCE Magazine, the prominent dancer and choreographer of the N. Y. C. Ballet is planning to spend six months a year in Israel with the intention of helping to build a repertory for the future company. Local and guest choreographers will be used.**

enell, inc.

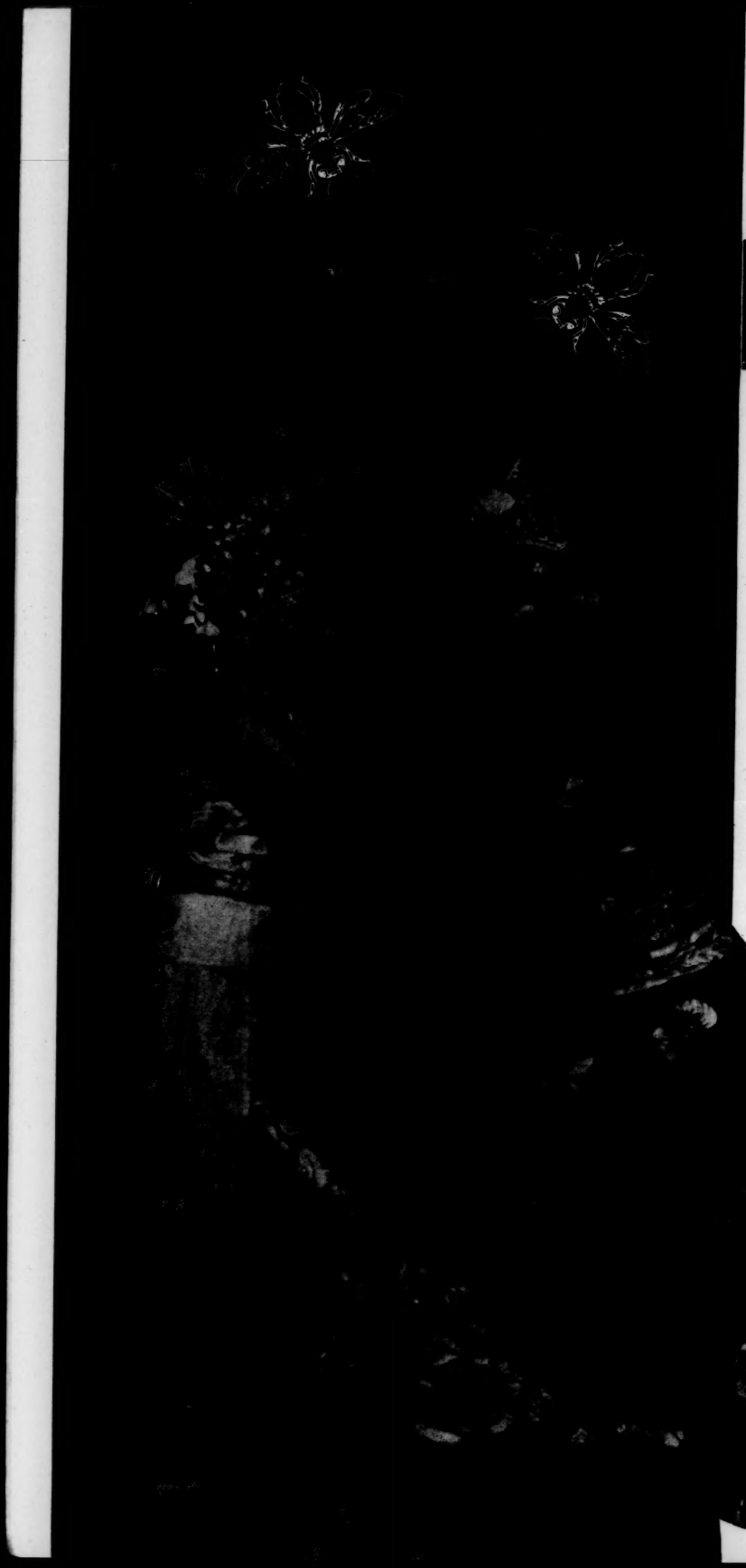
serge lido

Right: **José Greco left New York on July 27 for a rendezvous in Madrid with his troupe, which he will bring back for a tour beginning in September. He is scheduled to appear at the Music Circus in Lambertville, N. J. the week of September 23rd, and will appear in N. Y. City in December.**

Below left: **Choreographer George Balanchine explains exactly what he wants to designer Nicola Benois at Milan's La Scala, where he has just done his "Ballet Imperial". Choreographer Aurel Milloss listens in.**

Below right: **Ben Sommers (Mr. Capezio) was happy to see N. Y. C. Ballet's Vida Brown and Patricia Wilde when they met recently in front of St. Mark's Cathedral in Venice. They joined forces in feeding the famed piazza pigeons.**

erio piccagliani



Left: **Leading dancers Ni Gusti Raka and Sampih move with dazzling delicacy in a gayly flirtatious dance called Tumulilingan (Bumble-bee). Choreography by the now aged dancer and teacher, Mario. The Balinese include new dances in their national repertory when they find good ones.**

Opposite: **Two of the many symbolic masks of Bali which represent good and evil. At left, a version of the lion-like Barong mask, representing nobility, strength and good fortune. Barong dances are often done by two dancers inside an elaborate costumed framework. At right, an ugly mask of evil with cut-out eyes. The irresistible impulse towards beauty, so strong in the Balinese, is responsible for the hibiscus in the hair.**

photographs through the courtesy of
the republic of indonesia information office

Beautiful People of Bali

A company of forty-five Balinese dancers and musicians bring us Baris, bees and Barongs

BY NELSON LANSDALE

• "In Bali," says Philip Hanson Hiss of that fabulous pinpoint in the Indian Ocean, "any place that is surrounded by a close-packed mass of humanity is a stage." Virtually all performances are free; everybody — including children from early infancy, who sit like blackbirds on a fence in the front rows — goes.

"Music and dancing and decoration remain expressions of normal community activity in Bali," declared a recent report in *The New York Times,* "practiced casually and naturally by everyone — by ordinary, hard-working, largely illiterate, primitive yet sophisticated, fun- and beauty-loving peasants."

The circumstances will be different but the dancers and the members of the gamelan orchestra (an integral part of the performance) will bring the authentic music and dance of Bali to the Fulton Theatre in New York on the evening of this September 16th. After two preliminary weeks in London the work of the forty-five Balinese dancers, musicians, make-up artists and others involved in the sacred rite of performance will be seen in New York for a month. They then proceed, bus-borne, to many American cities and towns.

A company of Balinese dancers and musicians has made its appearance only once before in the western world — at the 1931 Paris Exposition, during which, according to Miguel Covarrubias, the wet Paris weather made them completely miserable. This engagement marked the only previous opportunity that critics trained to comment on the dance have had to appraise the Balinese in action.

It is curious, but the worldwide reputation of the Balinese as dancers depends, for the most part, on the writings of painter Covarrubias, music critic Colin McPhee, photographer Philip Hanson Hiss and anthropologist Margaret Mead. Now we can all see for ourselves.

For this we may thank the man who had the idea — thirty-five year old, British-born John Coast, adventurer, balletomane and authority on Siam and Indonesia. Now on leave of absence from the Indonesian Ministry of Foreign Affairs to direct this tour, Coast seems to have stepped from the pages of a Somerset Maugham novel. As an employee of the British government in Singapore, he was interned for three years during World War II, but managed to help smuggle supplies to the then Indonesian rebels, who were struggling for their independence from the Dutch. This activity won him the gratitude of President Sukarno and the young Indonesian Republic, which despite its blocked currency, is underwriting the tour to the tune of $75,000. The Balinese troupe's New York engagement, which coincides with a United Nations session, might be called Indonesia's answer to Queen Juliana's widely publicized American visit last spring.

Having won over Indonesian President Sukarno to the concept of a government-financed trip westward for the Balinese dancers, the Coasts went to work to find the finest available talent. Clearly the best gamelan or orchestra was in the village of Pliatan, 35 kilometers N.E. of Denpasar.

Although almost every village in Bali has its own gamelan this one was especially interesting because its leader Anak Agung Gde Mandera had headed the Paris Exposition trip, and the orchestra contained five men who had accompanied him. Not only is the Anak Agung the Toscanini of Balinese music, but as respected leader of the village of 600 families his reputation is such that parents are willing to put their children in his care for the tour.

Because of recordings, gamelan music is not unknown in America, but the twenty-three man orchestra (some of them also appear as dancers) which the leader conducts from his drum present a chance to hear his unique music at its best. (The drums, says Colin McPhee, lead the orchestra. "They are at the same time the vital link that connects the dancer with the music. Without them the musicians cannot play, the dancers cannot move.") Government subsidized rehearsals of the orchestra, which consists of gongs, drums, cymbals, metallophones, played with hammers in xylophone style, and bamboo wind instruments, have given the players ample time to rehearse their dif-

The Baris and The Kebyar

Baris dances are usually performed by men, and are most often warrior-like and dramatic in character. *Above*, in one version, the Baris (Sampih), in the role of ascetic Prince Adjuna, is being tempted by two heavenly nymphs. (Heavenly nymphs, created by Indra to entertain the gods, always have their faces painted a golden color to indicate their celestial origin.) In the right hand corner a comic attendant tries to draw the attention of the Baris to what he is missing.

Below:* Sampih, carefully trained, was an accomplished performer when he was ten. He is shown at that age dancing a Kebyar, which is another dance form created by Mario. The Kebyar is always done in a seated position. *(Photo from Colin McPhee's "House in Bali", courtesy of the John Day Co.)

ficult memorized repertory. (None of the music has ever been written down.) Musician McPhee continues and calls it "swift, aerial," full of "chiming resonance . . . a continuous shower of bright percussive sound . . . based on a five-tone scale. Beneath the complex ornamental patterns lies melody of unique grace and charm, constructed according to metric forms that have mathematically balanced proportions . . . The dancer *is* the music made visible; he bears the same relation to the melody as the words to a song."

His orchestra decided upon, producer Coast next faced the problem of selecting his dancers. The classic Balinese dance, presented in every village on the island, is the Legong, in which three little girls appear. Three candidates, all below the age of puberty, were selected by Coast and turned over to an old woman recognized everywhere as the foremost teacher on the island of this traditional dance. The youngest of these three girls, Ni Gusti Raka, seems likely to be the undisputed star of the company; Balinese say this Legong is the best they have seen in a quarter-century, — and the Balinese are exceedingly critical of their dancing.

Bali's foremost male dancer is unquestionably Sampih, leading pupil of the best of the Balinese choreographers, the now aged Mario. Adding Sampih to their company, the Coasts also moved him into their household, taught him to drive their jeep through the lush, abundant land, and thus have had him constantly at hand for advice and counsel. He will be seen in the warlike Baris dances, the Kebyar, a free, rhapsodic number performed from a sitting position and will be teamed with Ni Gusti Raka in the comic Tumulilingan (Bumble-bee), which has choreography by Mario.

Orchestra and cast complete, Coast was ready for a touring contract. Enter (after 65 hours by air) Frederick Schang, Columbia Artists Management executive, whose division of Columbia introduced in America dance attractions of the caliber of the Diaghileff Ballet with Nijinsky, Lifar, Argentina, the Jooss Ballet, and the Devi Dja troupe of Javanese dancers, whose engagements here since 1938 have given American audiences perhaps the best preview of what they may now expect from the Balinese. After complicated negotiations with the Ministers of Foreign Affairs, Finance, Education and Information, Mr. Schang emerged with the contract which will bring the company, most of them for the first time, away from their island homeland, and away from the way of living they cherish. For us to reach out to understand it would help us to understand the spirit of their dancing.

The Balinese inherit a tradition of communal effort in which all kinds of work and activity are considered important in the river of time. No one feels that his name must or can be recorded for posterity. Instead each does what he can best do in an anonymous effort to serve the community. In that way the continuity of life will not be broken. In that way new ideas and talents can be absorbed into the mainstream.

This is all implicit in the reverence for the past (represented by the temple, in front of which all dancing is done) and in their special respect and feeling for children.

Babies learn the hand movements of ritual dances when they are still too young to walk. And in the unpaved streets of Bali youngsters dance mischievously and playfully with each other just as naturally as our youngsters play cowboys and Indians. As they grow older only the most gifted become regular performers. Others are part of the vitally concerned audience, except in certain ritual dances where everybody participates.

For the dance is a particularly natural expression of these beautiful people. We are grateful to be able to see them dance before us in our country.

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The Legong is probably the most famous and characteristic of Balinese dances. These photos of the company were taken during a performance in their native village of Pliatan. These are the opening sequences of the Lasam Legong, a dance-drama always performed by three young girls (who are started in their training for the roles at the ages of six or seven).

1. The entrance of the Condong (Ni Gusti Raka), the attendant. She holds two fans in her hand.
2. The Condong has handed the two fans to the other dancers and they bend in supple movements of acknowledgement.
3. After a prologue of abstract dance the story unfolds as Princess Langkesari, in the foreground, who has been abducted and married to the Prince of Lasam, laments while the prince tries to force himself on her.
4. Having become interested, the princess joins the prince in love-play.
5. But an omen of foreboding appears in the form of a raven. Actually she is the Condong who now appears with wings for this role. (See cover for additional photo of the raven). This dread symbol sets the tone for the further complications of a vivid story of love and death.

3

5

4

ISADORA DUNCAN:

triumph, tragedy and triumph

BY WALTER SORELL

Twenty-five years ago, on September 14, 1927, forty-nine-year old Isadora Duncan met with violent death. To her memory Walter Sorell, playwright, essayist and editor of "The Dance Has Many Faces" has written an extraordinary radio play, which makes its first appearance here.

We are proud to present this unique tribute, which so beautifully captures the elusive spirit of the dancer whose greatness has pervaded and had a revitalizing effect on all theatre dance.

CAST

Isadora Duncan
Mrs. Isadora O'Gorman Duncan, *her mother*
A Theatre Manager
Augustin Daly, *American theatre producer*
Auguste Rodin, *French sculptor*
Gordon Craig, *British theatre producer and stage designer*
Elie Fauré, *French critic*
Sergei Essenine, *Russian poet*
A Teacher, Police Officer, Newspaper Boys, The Highpitched Voice, The Lowpitched Voice, Various Voices

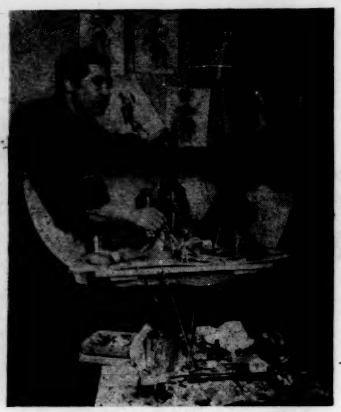
Music: theme and then fading into
Sound: of printer's press, hold under
Newspaper Boys: (in the rhythm of the sound)
Extra! Extra!
Paper, sir!
Fatal accident of eminent dancer on Riviera.
Extra! Extra!
Isadora Duncan dead.
Scarf caught in wheel is said
to have strangled her.
Paper, sir!
Extra! Extra!
Sound: of press up, establish rhythm of a dance and take gradually out
Highpitched Voice: (on filter to give quality of remoteness) Isadora Duncan . . . Isadora. . . . This way, please.
Isadora: (coming on) I always thought I moved with such ease, but now I can feel I hardly touch the ground . . .
Highpitched Voice: You don't, you are upward bound.
Isadora: You are right, I am. I always taught my children: Move up your arms, keep up your head, your soul must float and your body will seem to leave the world . . .
Highpitched Voice: You have left the world, Isadora.
Isadora: I have left . . . left the world . . . oh, have I? I believed the world was mine, but now I know I am hers. I can see I never belonged as much to the world as now that I ceased to be!
Lowpitched Voice: Step nearer. Yes, that's right . . . to this desk. You were born in?
Isadora: San Francisco.
Lowpitched Voice: Your age? You don't have to answer . . .
Isadora: I don't mind. From here
age seems without time.
My heart feels like twenty,
it beats the rhythm of impetuous drums,
it hums the melodies of tomorrow.
My mind feels like fifty,
it carries the cross of crushed hopes,
it breathes the mellowness of resignation.
Lowpitched Voice: Your profession? Or avocation?
Isadora: I am a dancer,
an international dancer,
no, write down: an American dancer.
As the poetry of Walt Whitman
springs from the womb of America,
so has my dance its origin
in the very life-source of my country.
I see America dancing,
and her dance will be clean!
I see America dancing,
free, generous, compassionate,
tender, brave,
standing with one foot poised
on the highest point of the Rockies,
her two hands stretched out
from the Atlantic to the Pacific,
her fine head tossed to the sky,
her forehead shining with a crown
of a million stars.
Lowpitched Voice: (impatiently) Kindly keep to the point. Your father?
Isadora: Joseph Charles Duncan.
Lowpitched Voice: Your mother's name?
Isadora: Isadora O'Gorman Duncan.
Lowpitched Voice: Any brothers or sisters?
Isadora: Yes, we were four. Elizabeth, Raymond and Augustin.
Mrs. Duncan: (far off mike) Children, where are you? Elizabeth, Raymond *(fading out)* Isadora, Augustin!
Isadora: (overlapping her mother's voice) That is my mother calling us.
Mrs. Duncan: I wish you would stop playing those stupid games! You must learn to think of more serious things. You are old enough now to show how talented you are! You must forget the world and serve the arts alone. The world is wicked, all art sublime. We shall live for the arts, children! This morning I decided to rehearse plays with you. We'll invite our neighbors and they will have to pay if they want to see great art. Children, I said great art. Shakespeare also had to humiliate himself to write and to play for the Queen and her retinue.
Isadora: This was the way my mother spoke and lived: impulsive, eccentric, erratic.
Some people said I resembled her.
She loved music, oysters and champagne,
divorced my father and was always
in a fervor of enthusiasm. Possessed by life,
she drank it with the haste of those
marked by death and with the understanding
of the esthetic connoisseur.
Money and men were bleak spots in life.
Bills were papers of torture
and rent the invention of the devil.
She fought against the devil and grocers
and taught us to love beauty and to hate
what was yesterday, old, conventional.
Nature, beauty and art were beyond
good and evil. She gave piano lessons,
knitted and made embroidery which I peddled
from door to door as a little girl.
My elder sister Elizabeth had learned
to dance so that she could teach it.
Music: fade in dance music and hold under entire scene
Isadora: Mother, let me learn to dance!
Mrs. Duncan: Don't be preposterous! Elizabeth doesn't dance, she teaches a few nitwits how to move. That is nothing for you, my dear. Look into this mirror! And now dance, Isadora! If dance is in you, you can dance!
Isadora: I danced. I danced before the mirror and discovered the beauty of the body and the magic that lies in movement. One evening my mother took me to the ballet.
Music: fading into
Sound: of theatre atmosphere followed by distant music of orchestra
Mrs. Duncan: Look at the prima ballerina! How she glides through the air,
how she floats and arrests her movement
coming down on her toes
as if she were a feather.
That's art! The fruit of years
of relentless labor.
Isadora: But why do they dance on their toes?

Mrs. Duncan: That's the way one dances.
Isadora: Oh no, mother! This is unnatural!
No body moves like this.
Sound: *take out theatre atmosphere and keep*
Music: *soft in background*
Isadora: (*on filter, as if dreaming*)
No body moves like this!
Nobody moves like this.
To dance is to live.
When my body moves, it is
because my spirit moves it.
Yes, so will it be.
The curtain goes up,
the stage is set.
Sound: *of applause, fading in and gradually out again.*
Isadora: Applause. Opening night.
Oh, the ecstasy of fright!
I feel as if bathed in sweat.
My cue. I begin to dance.
I step into light,
the light grows on me,
I grow into space
in the wind's embrace.
I am no longer a puppet,
I am free, free of all strings,
of tinsels and tassels,
of bijou and aigrette,
my body sings, my body sings—
I grow beyond space!
The curtain goes up,
the stage is set . . .
Music: *up and drowns her words*
Lowpitched Voice: When was your first dance recital?
Isadora: At the turn of this century,
in Chicago. I danced without corset,
my garment was thin, my feet were bare,
I danced with flowers instead
of sham jewels in my hair.
Sound: *of knock on door, door opens immediately with a bang*
Manager: How could you dare
to do this to me!
To appear half naked—
and no ballet shoe—
and not on your toes—
you shocked the first rows,
made the balcony boo—
We are through!
Isadora: I discovered the dance.
I am dancing the soul of man.
I give the dance
what the dance gave me:
the rhythmic movements
of wind and wave
and the winged flight
of bird and bee.
Manager: You ruined me!
You insult the eye!
The public was shocked,
the whole audience annoyed!
You broke your contract, and now—
Isadora: I do not quite see
your point. The contract said
I must dance, not how—
it spoke of no arabesque, entrechat,
of no pirouette—

drawing by jose clara
paris 1910

Manager: Our contract is null and void!
Augustin Daly: I beg your pardon, I knocked
on the door, but there was no reply
—and the door was not locked.
I overheard your conversation, sir—
If you don't mind, I offer her
a new contract—Miss Duncan,
do you accept?
Isadora: I do! But who—
Daly: Uh, pardon me! My name is
Augustin Daly.
Manager: } *simultaneously*: Mister Daly—
Isadora: }
Daly: I'll take you with me to New York.
You will dance in Midsummer Night's
Dream.
Music: *sweeps up and carries to next scene*
Isadora: And I danced in Midsummer Night's
Dream.
I discovered the dance.
The rich ladies of society
paid much money to see me
in their clubs, to be shocked
and annoyed. My dance was a revelation,
the people said it was revolution.
I was the vogue, was the sensation,
but was not understood.
Men pursued me—men wooed me—
Male Voices: Miss Duncan, I expect you on
my estate—
Isadora, my carriage in front

(*continued on page* 34)



HANS CHRISTIAN ANDERSON COMES TO HOLLYWOOD

an elaborate dance film built around the life of a famous writer is Sam Goldwyn's most extravagant production

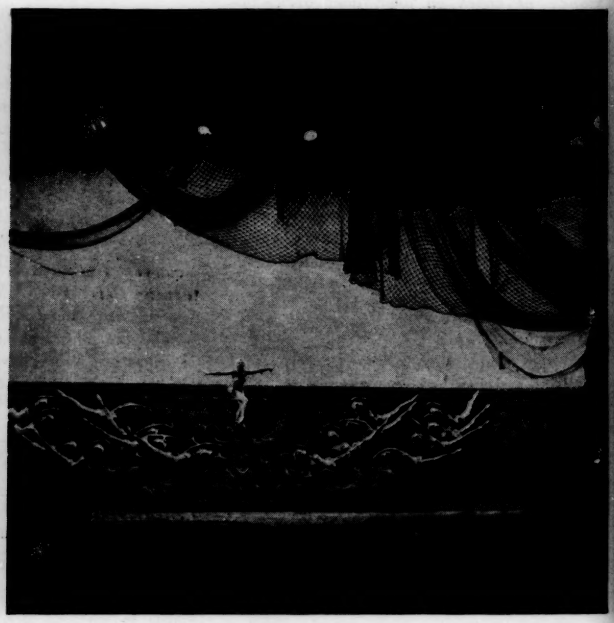
• A film version of the life of Hans Christian Anderson, 19th Century Danish writer of fairy tales will be expansively and expensively ($4,000,000) presented by Samuel Goldwyn Productions when they release "Hans Christian Anderson" in December of this year.

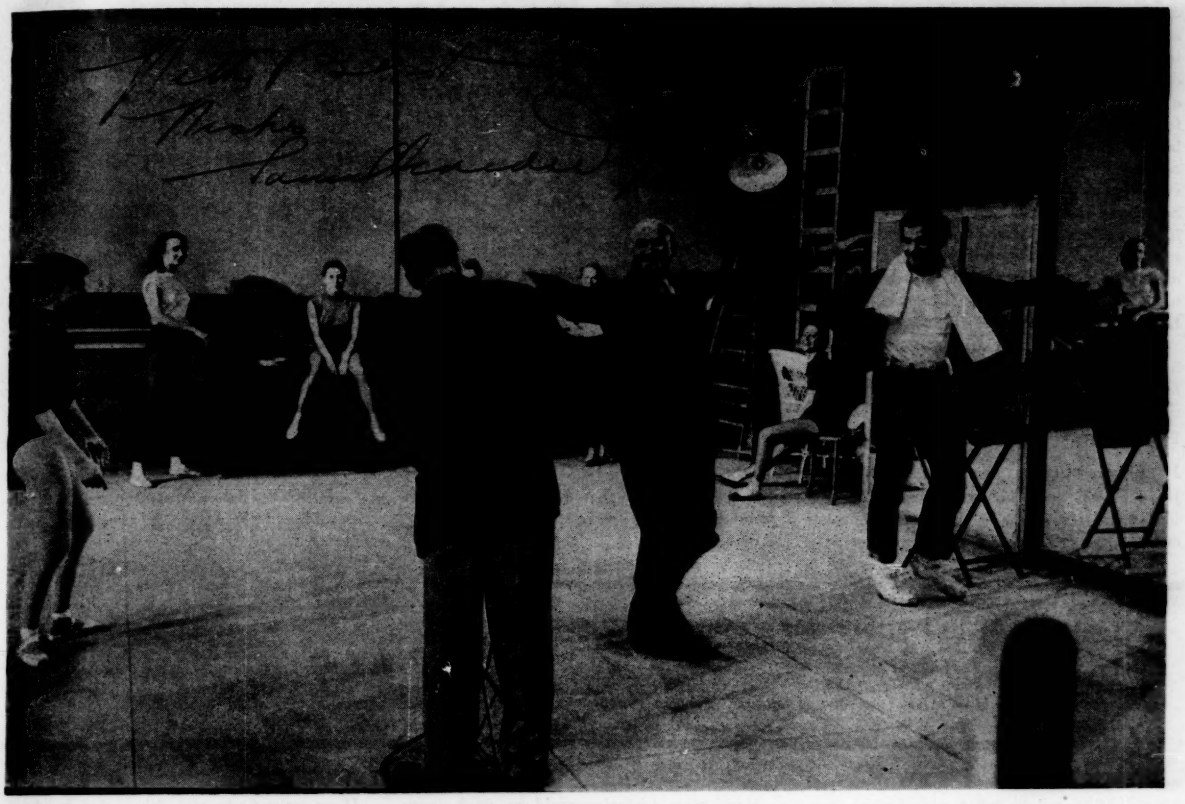
Anderson, a fervent admirer of Cerrito, Grahn and other romantic ballerinas of his era, often wove dance into the exquisite delicacy of his fantasies, which include The Red Shoes, Thumbelina, and The Little Mermaid.

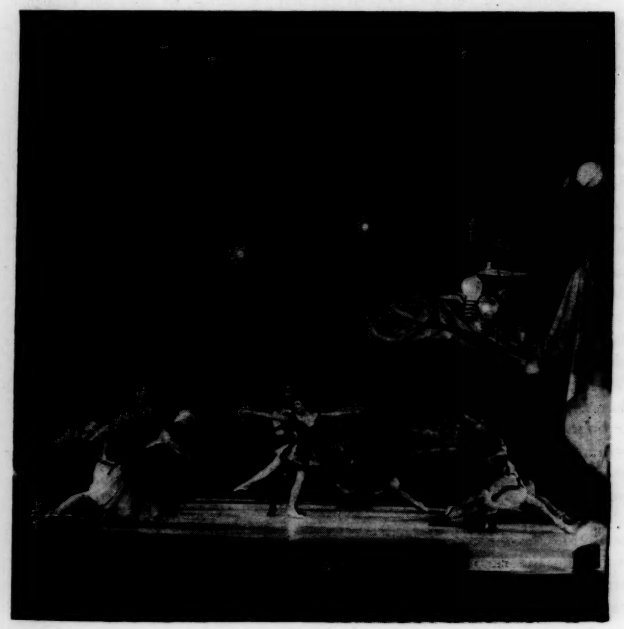
The all-technicolor film tells of the writer's modest entrance into Copenhagen, his love for a ballerina and how a ballet based on one of his stories was performed by the Royal Danish Ballet.

Writer Moss Hart is responsible for the scenario, which features Danny Kaye as Anderson and Jeanmaire (formerly principal ballerina of Les Ballets de Paris) as the dancing beloved. Erik Bruhn, of Ballet Theatre and the contemporary Royal Danish Ballet, is her partner in one ballet. Choreographer Roland Petit is the male dancing lead of the 17-minute-long Little Mermaid ballet (only tangentially related to Anderson's story).

Clavé, the brilliant designer of Petit's ballet version of "Carmen", was brought from Paris to create the vividly colorful sets and costumes for the dance-minded film extravaganza.







The candid camera, on the set, saw:

Upper left: **Choreographer Roland Petit consulting with Jeanmaire in a rest period during the filming of "Hans Christian Anderson" . . . Designer Clavé surrounded by costume sketches and paints as he indicates a fine point in one of the many model ballet sets he created for the film.**

Above: **Samuel Goldwyn, septuagenarian producer in a happy moment of participation during a rehearsal. Jeanmaire, at left, seems to be highly amused at a sympathetic take-off of the "boss".**

Lower left to right: **Jeanmaire, Danny Kaye, and Roland Petit in action during one of two dramatic dance fantasies . . . Jeanmaire, like Aphrodite, rises from the waves in a Little Mermaid sequence . . . Erik Bruhn and Jeanmaire in the ballet which Hans Christian Anderson (Kaye) sees when he first arrives in Copenhagen.**

THE SMALL PRINT IN YOUR CONTRACT

read it or weep

BY EUGENE J. HAYMAN *attorney at law and assistant executive secretary of the American Guild of Musical Artists**

Introduction Since I have been associated with the American Guild of Musical Artists (AGMA), I have noted that as a general rule artists neither read nor pay much attention to their employment or management contracts. This is especially true as long as everything seems to be running its due course, but if something goes wrong and a difficulty arises, the artist immediately manifests an intense interest in his contract and begins to read it assiduously. The dancer is no exception to this rule. But unfortunately, even though a dancer may read his contract, he usually does so in a sketchy manner, which if not worse, is at least as bad as not reading it at all, since he may misread or misinterpret contractual provisions and thereby believe himself entitled to certain benefits, when in fact the opposite may be the case.

The problems which arise out of this non-business like habit are many and, in my opinion, could for the most part be eliminated through a little concentrated effort on the part of the dancer concerned.

I Oral versus Written Contracts

If all persons were honest and possessed perfect memories, perhaps then oral contracts could be as reliable and enforceable as written ones. It is true that in law an oral agreement is just as valid as a written one, but the problem arises in attempting to prove the terms of the oral agreement. If no witnesses were present at the time it was negotiated, then the controversy usually degenerates into an argument between the immediate parties to the contract as to who is telling the truth, with the result that the issues are beclouded and the person who is to judge the facts becomes incapable of rendering an intelligent decision; and if he does, it is just as apt to be the wrong than the right one. Thus, under these circumstances, justice cannot be done, the persons involved part on an unfriendly basis and no one's interest has been served.

It is for the above reasons that AGMA has instituted its system of standard printed dancers' contracts and continues to insist that any employer who operates in AGMA's jurisdiction sign dancers for employment only on the above-described form. In a written agreement, each party's rights and obligations are clearly prescribed and the dancer as well as the employer know what to expect from each other. Of course, differences in opinion with respect to the interpretation of a specific clause may still arise, but at least the basis upon which the dispute rests is fixed by a particular provision in the agreement, whereas in an oral contract the substance of the pertinent clause must first be established.

A typical instance which points up the inadequacy of an oral contract are the cases in which the employer orally promises a dancer to be the understudy for a specified role to induce him thereby to sign an employment contract. Unknown to this dancer, the employer makes the same oral promise to a number of other dancers for the same reason. When rehearsals begin, each of the above artists appear to begin the understudying of the soloist's part, and immediately, a dispute is created because each dancer present believes himself to be entitled to the particular role. Since the employer's promise does not appear in writing on any of the dancers' contracts, none of them can conclusively prove, first, the existence of the agreement, and second, the terms of the promise.

There have been many disappointments for dancers on this specific point and it would seem to me that on such an important issue, where the advancement and promotion of an artist's profession is concerned, the dancer will make certain that henceforth all such promises will be made in writing and attached under Schedule 'A' to the AGMA standard form contract.

Many more examples could be cited where an artist refrained from insisting that certain terms, such as future salary increases, fees for choreographing a ballet, etc., must be incorporated in his employment contract by special provision.

II Options

Options are a standard source of trouble in employment contracts because the persons subject to the option do not understand, on the one hand, the function and operation of an option, and on the other, the respective rights and obligations of the employer and employee which arise therefrom.

An option is a device which enables an employer to extend, by his sole unilateral act, the length of an artist's contract, either upon the same terms or those as provided in the option agreement. When a dancer, at the time of signing his employment contract, agrees to include an option therein, he says in effect that he is willing to bind himself to perform for the same employer for an additional period of time if the employer so desires. Thus, at the instant the dancer signs the contract with the option, he must recognize that he may be tied to the same ballet company for the total number of years as set forth in the contract and option combined, and that the control of whether or not he will be employed for that period of time rests solely with the employer.

Therefore, an artist should always carefully consider the question of an option. The artist should not grant the employer an option if he feels that he might not want to stay with that company for the combined periods. Naturally, the artist, as a condition for granting the employer an option, has a right to bargain for a higher salary and better conditions to be effective at the time the option is exercised. In this manner, the dancer can assure for himself adequate recompense for having agreed to an option in his contract of employment.

It must be pointed out that the holder of the option in the above cases the employer, is under no obligation to exercise it and that no notice is usually required if he does not choose to do so. However, if the employer does wish to exercise it, most agreements, though all employment contracts should, provide a certain date by which the employer must notify the artist that he is taking up his option. If the employer fails to give notice by the specified date, the option becomes null and void and the artist concerned is free to contract with new employers for other engagements.

If an artist finds, after his option has been taken up, that he cannot, or does not want to, live up to its terms, his only recourse is a release.

III Releases

A release is a means by which parties to an agreement relinquish their respective rights thereunder. A release may be oral or in writing, but it is advisable, for evident reasons, that it be always obtained in a written instrument, not only for purposes of proof, but also for ascertainment of the terms of the release. A release may be absolute, or with conditions. Unless the contract specifically provides for it, a release is not a right of either party, and neither is obligated to grant a release to the other.

To illustrate the point let us assume the following set of facts. D, a dancer, has a valid employment contract with E, his em-

(*continued on page* 42)

* *The American Guild of Musical Artists (AGMA) holds a charter from the Associated Actors of America (an affiliate of the American Federation of Labor), granting it jurisdiction over dancers and other artists appearing in opera, oratorio, ballet and concert. This also includes foreign artists and companies in this country.*
AGMA is responsible for having doubled minimum wages during the past ten years and for greatly improving working conditions. It acts as a source of help and information for its members.

maurice seymour

DANCERS IN PROFILE:

FREDERIC FRANKLIN

August, 1952

BY FRANCIS MASON

Frederic Franklin has created many roles, including that of the confident Champion Roper in de Mille's "Rodeo".

• Frederic Franklin, Premier Danseur and Co-Director of the new Slavenska-Franklin Ballet, doesn't look like a man who would throw radios out of the window and try to bash down the bathroom door. But in October that's exactly what's he's going to do. On stage, of course. The occasion is Valerie Bettis' ballet version of *A Streetcar Named Desire*, which was just about to go into rehearsal when we talked to Franklin in a New York restaurant some weeks ago. Outside the restaurant it was very hot. Franklin said he had been working all morning, taking class and rehearsing, and that it was too hot to eat after all that exercise. He ordered cold borscht and beer. That was the closest he got to the character of Stanley Kowalski, the roughneck brother-in-law in *Streetcar*.

Franklin talks with direct good nature, just as he dances. During his fourteen years as Premier Danseur and Ballet Master for the Ballet Russe de Monte Carlo, this consistent good nature served him so well that he never had any of the battles that plague other dancers. Franklin has been called cleancut by many reporters, but that description doesn't suggest his lively humor, his honest and amused self-knowledge, and his intelligence. He strikes one immediately as a happy artist because he knows what he wants to do and he knows, too, what he can do.

Did he think he was going to have any trouble with his new part in *Streetcar*? "Well, I think I might! I asked Valerie Bettis, the choreographer, what *she* thought about it—whether I was right for the part. She isn't worrying, and so I must say that now I'm worrying a little less." We wondered why a dancer who had portrayed the Baron in *Gaité Parisienne*, the Poet in *Night Shadow*, and the hero of *Frankie and Johnny* should worry at all.

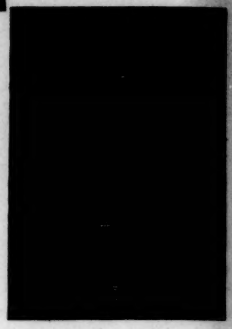
Was this modern ballet version of *Streetcar* part of the artistic policy of the new company? "Yes, it certainly is. Every year we want to do one major new production. It needn't be a modern dramatic ballet like *Streetcar*, though we wanted to begin with a modern work. It could also be a new production of a classic. In the meantime, we're going to dance the same program at every performance, *Swan Lake, Streetcar Named Desire* and excerpts from *The Nutcracker*.

How was Mr. Franklin going to find such a steady diet after his years of touring with the Ballet Russe? "I

FREDERIC FRANKLIN: b. Liverpool, England, June 13, 1914, s. Fred and Mabel Brown Franklin, ed. Clint Road School, Liverpool; studied dancing, beginning 1920, at Mrs. Kelly's Dance School (Liverpool) and dramatics at Shelagh Elliot-Clark School (Liverpool); studied dancing in London under Lydia Kyasht, Nicolas Legat, Lubov Egorova and Anna Pruzina. Began prof. career as actor at age of 12, appearing in BBC serialization of *The Swiss Family Robinson* and in children's pantomimes. 1931, member tap dancing troupe, "The Lancashire Lads," appearing in London and Paris. Left for performances in vaudeville and musical comedy. 1933, danced in play *Ballerina* and became partner to the English dancer and choreographer, Wendy Toye, under management of Anton Dolin. On summer tour in England with Markova, Dolin & Toye; 1935, joined first Markova-Dolin Co. 1938, joined Ballet Russe de Monte Carlo. Premier danseur, Ballet Russe, 1938-52, appearing in France, Italy, England, South America and U. S. Ballet Master, Ballet Russe, 1944-52. First appearance in U. S. at Metropolitan Opera House, New York, October 13, 1938, as the Baron in *Gaite Parisienne*. Has danced leading roles in classical repertory and created roles in *Gaite Parisienne* (the Baron), *7th Symphony* (Spirit of Creation), *Rodeo* (Champion Roper) *Danses Concertantes, Devil's Holiday, The New Yorker, Billy Sunday, Ghost Town*, etc. Danced leading roles in revivals of *Mozartiana, Frankie and Johnny, The Bells, Le Baiser de la Fee, St. Francis* and his own production of *Giselle* (1949) for Ballet Russe. Appeared with Ballet Russe in musical *The Song of Norway*, New York 1944. Guest artist with Alexandra Danilova, Sadler's Wells Ballet, Royal Opera House, Covent Garden, London, March 1949. *Premier danseur* and co-director, Slavenska-Franklin Company, 1952.

maurice seymour

fred fehl



Above:
Franklin with famed Alexandra Danilova, whom he partnered regularly during their fourteen years as stars in Ballet Russe de Monte Carlo. Their roles together encompassed a tremendous variety of classic and modern ballets, including "Gaite Parisienne", "Swan Lake", "Danses Concertantes", "The Red Poppy", "Beau Danube" and many others.

Left:
With Alicia Markova in Massine's turbulent "Rouge et Noir" in 1939.

Right:
In the early '30s, at the beginning of his professional career, he appeared with British Wendy Toye. now a well-known choreographer, in London cabarets.

don't fool myself! I shall miss dancing different ballets every night, and it'll take time to get it all out of my system. You don't work in one way for years, and not miss what those years gave you. But on the other hand, our new smaller company is going to be a tremendous relief. Slavenska and I will direct the company together. We'll have replacements lined up and rehearsed before we begin to travel in the fall, and they're won't be any of that last minute rush of frantically rehearsing new people."

Whose idea had this new company been? "That's quite a story. Years ago, when I was with the first Markova-Dolin Company in England, Slavenska had a small but distinguished concert company of her own. Her manager suggested that I'd be a good partner for her. Slavenska at that time was already a famous ballerina, and she wondered who on earth Franklin was!

"We danced together not long after that in the Ballet Russe. But it wasn't until last year at Christmas time that the Slavenska-Franklin Company happened. Six months before, I had made up my mind to leave the Ballet Russe and had told the management that I'd be on my own at the end of the next tour. Slavenska was dancing as guest artist with the company in Chicago, and when she heard I was going to leave, she suggested that I join her group. I thought it was a wonderful idea, and here we are!"

Would Mr. Franklin mind going back to his Ballet Russe days and say something about how he managed to know all those ballets and teach them to so many dancers? "I guess I'm just blessed with a photographic mind! I can see something once and then know how to do it pretty well." Was it all just visual memory? "No, music is most of it, really. When I see something danced to a piece of music, I can't listen to that music without seeing all the dancing again. I don't know much about music, I'm afraid. I studied piano in Liverpool when I was twelve. But I soon began to trick the teacher into playing through the pieces I was supposed to learn. After he'd done this a couple of times, I could pick them out by ear. To this day I can't read music with anything like the speed with which I can recall it."

Were there any ballets that were particularly difficult to learn and teach? "A ballet like *Danses Concertantes*, Balanchine at his best, was awfully hard. When we were learning it, we didn't see how we'd ever be able to get through a performance. But you don't have to have a difficult ballet to find something hard to teach. Take a mazurka, for instance. You'd think it was the simplest thing in the world to do—it's simple enough to watch—and some people have an automatic instinct for its special off-beat rhythm. But more often you get dancers who can't adjust themselves to the off-beat, and it's very hard to get across. The mazurka resembles jitterbugging in that, at another time and place, it also has been a natural, almost instinctive rhythm,—you don't learn it, you feel it and you do it."

Where had Mr. Franklin decided to be a dancer? Was that in Liverpool, too? "Yes, it was. But it wasn't anything like a decision, and there was no soul searching. I simply knew that I was going to work in the theatre somewhere and probably as a dancer. My family encouraged me and before long I was in London dancing in revues and then in the ballet."

Why had the revues come first? "I loved dancing in night clubs and in musicals. It wasn't until I was in a ballet company, dancing with Markova and Dolin and Wendy Toye one summer, that I knew that ballet was what I'd been aiming for all along. Of course, I might have suspected it. For I had seen the Diaghilev Company in Liverpool during their last season. I'll never forget it! *Les Sylphides*—Lifar was in that one; then *The Three-Cornered Hat*, with Woicikowski; and finally *Aurora's Wedding* with Danilova and Markova. All the dancers were magnificent, and for the first time I had an idea of what such a company, with its color, its large repertory, and fine artists would be like. I wanted more than ever to be a great dancer."

"Later, five weeks before she died, I saw Pavlova with Vladimirov. I loved her in everything she danced."

What was his first great success in ballet? "It was in the

maurice seymour

Frederic Franklin, known among ballerinas as "the perfect partner", has shared his assurance and dignified support as partner to many of the leading ballerinas of our time, including those on these pages as they appeared, at one time or another, with the Ballet Russe de Monte Carlo.

Left to right: **As of this season Mia Slavenska and Frederic Franklin are co-stars and co-directors of their own company, with Alexandra Danilova as guest star.**

Maria Tallchief appeared with Franklin in the Czardas of "Coppelia" and other ballets.

In the late '40s Franklin was a nifty Johnny to Ruthanna Boris' rough Frankie.

peter b:sch

Coronation Year, 1937, in London. I was dancing with the Markova-Dolin Company. The closing night of that season was probably the most exciting performance of my career. The de Basil Ballet Russe was to open a few days later at Covent Garden. And so all the Russians came to see us—Massine, Danilova, all the great ones. (Little did I think then that I would be Danilova's partner for fourteen years in the Ballet Russe.) We were all excited about this—dancers are always excited when other dancers are going to watch them—and when Dolin was wonderful enough to ask me what I wanted to dance that night, I chose the Trepak from the *Nutcracker*."

Did the Trepak bring down the house? "Yes, it did, but that wasn't the big thing. After the performance I received a message that read, 'Please call Mr. Massine tomorrow morning at 9:30.' That Sunday morning I saw Massine. He asked me to join the Ballet Russe; and I signed a contract then and there.

"Massine asked me, 'What would you like to dance, young man?', and I was so nervous and grateful I could only blurt out, 'Anything, so long as I'm part of the Ballet Russe.' It wasn't until we began rehearsing at Monte Carlo that the parts began to come. Massine worked out all the male parts in *Gaité Parisienne* with me. I was one of the waiters; I danced the Mazurka; did the Peruvian; the Baron, and the Officer. One day at Monte Carlo some elegant English people wanted to see a rehearsal of a new ballet, and Massine had me run through all these parts one after another to show them what *Gaité* would be like."

How had the English audience reacted? "Oh, very handsomely. While I stood there panting with exhaustion, Massine told them, 'You've just seen a gentleman who comes from England dance all these parts. Congratulations!' Finally, of course, I took the part of the Baron. Dancing that part here in New York for the first time was another performance I'll never forget."

Franklin had danced that part more often than any other. Was it the part he liked best? "It's certainly one of them. Other ballets I love to dance are *Beau Danube*, *Coppelia*, *Rodeo*, and *Giselle*. Albrecht in *Giselle*, I think now, is the best of them all. I didn't dance the part until three years ago, and it was a complete revelation to me. You act it, you dance it, it is genuine and deep emotionally. Once you get involved in it you find it more exciting than anything else."

Was *Giselle* on the agenda of the Slavenska-Franklin Company? "Yes, it is, and *Coppelia*, too. We want to have as many great old ballets as great new ones. In this way, I don't think there's any doubt that we'll have a fine company."

Did he ever find time to relax between dancing and directing? "I try to. Last night I went to a baseball game and saw the Cleveland Indians beat the Yankees. It was my first ball game. I've always wanted to go, but I've never been settled like this here in New York, and I liked everything about it. I was in a section with a bunch of Yankee fans and almost got thrown out of the ball park, I was rooting so hard for the Indians! In the summer, too, I try to play tennis. One time, years ago, I even wanted to be a tennis professional, but I wasn't anywhere near good enough. Now one of the things I like to do best is to go out to Forest Hills and watch the real champions, like Frank Sedgman and Maureen Connolly."

When was the Slavenska-Franklin Company starting out on the road? "We open October 6 in Quebec. Alexandra Danilova will be dancing with us as guest artist then and whenever she can get away from her teaching duties in Texas. *Streetcar* will have its premiere in Quebec. Then we'll tour the East and go West early next year. Already the response to our company has been very good. Many towns all over the country want to see us. There's a real virtue in being a small company. We can go everywhere, and we want to! We never want the company to get so big that everybody won't have a chance to see it! Maybe next spring we'll dance in New York."

When we said goodbye to Franklin, we wished him luck. But we thought afterwards that this was something of an impertinence, for Franklin's enthusiasm, as a dancer and as co-director of this new company, seemed to ensure the success he knew it would have.

Box-office, entrance hall and barn-style dance theatre built at Jacob's Pillow.

JACOB'S PILLOW: HAVEN FOR DANCERS

BY LA MERI

• This is Jacob's Pillow — the dancer's dream come true. Here young people from every part of the country spend nine happy weeks every summer learning dance and its allied crafts.

Set in the emerald loveliness of the Massachusetts Berkshires, the farmlike buildings of Jacob's Pillow sprawl comfortably over 200 acres of trees and lawn surrounding a main house that dates from Revolutionary times.

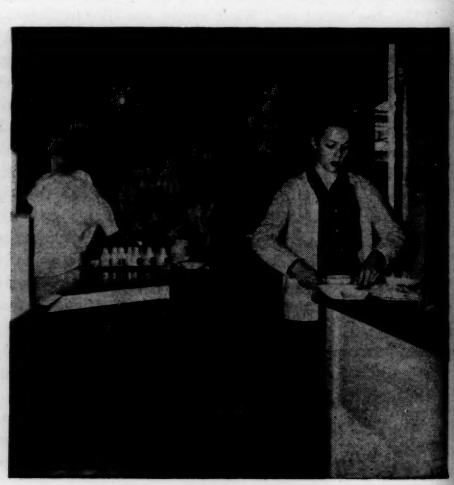
When you drive up to Jacob's Pillow during the day, the air seems to be filled with sound — pianos, drums, castanets, finger cymbals, hammering, even the hum of sewing machines — all made strangely harmonious by the country breeze. These sounds are the very spirit of Jacob's Pillow, for they represent the rehearsing, the performing, and the learning that go on constantly.

At Jacob's Pillow there's plenty of the hard work that makes dancers. But it's not all work. There's magic, too, in the form of friendly contact with visiting artists who appear on the Pillow's week-end concerts. One moment you're chatting informally on the lawn with dancing "greats" like Slavenska, Danilova, Limon, Kaye, and St. Denis, and a little later you're watching them cast their spell from across the footlights.

This year Ted Shawn, Jacob's Pillow's indefatigable Founder-Director, launched two important new projects. The first was a Choreographers' Workshop program. The Workshop, directed by Trudy Goth, gives the neophyte choreographer an opportunity to present his works.

Each season Miss Goth and her committee audition dozens of new works. The best ones are

(*continued on page* 43)



Left: **Ready in leotard and tights a student rushes to class from her bungalow.**

Far right: **Feeding hungry dancers is efficiently done in cafeteria fashion.**

photographs by george berkowitz and morris beck

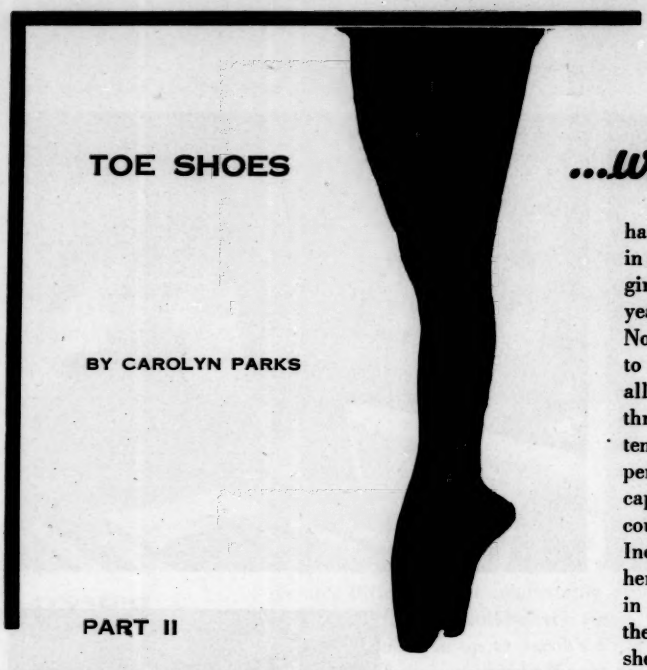
Above left: **Beloved British ballet instructor, Margaret Craske, demonstrates for uncertain students.**

Above right: **Myra Kinch and a class in modern dance.**

Right: **So it's not so neat during rest period, but bunks are very comfortable.**

Below left: **During pre-dinner siesta the conversation is, of course, about dance. The young lady in the foreground is not anti-social, she's practicing with her castanets in preparation for La Meri's class tomorrow. The garden, which adjoins studio and theatre, becomes an elegant intermission hall for audiences on performance days.**

Below right: **The back wall of the stage can be opened, and in this case the opening permits us to see Ruth St. Denis being photographed behind the theatre while a student on-stage is painting a set.**



TOE SHOES ...when?

the second part of a teacher's provocative statement: you're invited to write in your reactions

BY CAROLYN PARKS

PART II

• Rule 3 is easier to explain: THE BEGINNING TOE DANCER MUST NOT BE ALLOWED TO WEAR TOE SHOES IF, IN HER SOFT BALLETS, SHE HAS ANY FAULTS IN STEPS THAT ARE CUSTOMARILY DONE ON POINTES. Such steps include the échappé, the relevé, the piqué. It would appear that such faults as an underdeveloped arch or instep, a heel that turns on a relevé, a failure to reach out at leg's length with a straight knee on a piqué might be corrected under the support of the toe shoe. This is a fallacy. I have found that no dancer ever corrects those faults after she gets toe shoes. If she must bend a knee to push her arches over into proper position, toe shoes should be taken away from her immediately. Strangely, however, there are many steps in which a dancer's improvement is marked after she gets toe shoes. These are steps which do not need to be done on pointes to be effective, such as pirouettes, développés, and large leaps. The dancer must be started in her first pair of toe shoes very slowly. For the first ten lessons she should be taught nothing but the correct way to do an échappé. If she masters the échappé I believe that she can do anything on toe. Her demi-plié must be strong and resilient; with a slight spring she must SLIDE her feet to second position, her heels never turning. Now that she is in second position on her toes her knees must be absolutely straight, her weight held by her hips—not her toes, or feet, or knees. And she must SLIDE back to an accurate demi-plié in fifth. In other words, it is as if she were doing battement tendu to the side with both feet simultaneously, starting and finishing in demi-plié. (Incidentally, I advise the teacher to have the child leave her toe shoes at the studio until she has mastered this step perfectly, because the temptation to practise more difficult steps at home is almost more than any child can bear, and she can do herself irreparable harm in that way.) I started a 13 year old pupil on toe in the manner described last summer. She was an intelligent girl, with a dancer's body. She had studied diligently the year before, completing Grades 1, 2, and 3 in one year. Now we had three weeks before the summer course was to start. She hoped to go into the summer course where all the other students were advanced, all on pointes. For three weeks I gave her a daily private lesson, ending with ten minutes in toe shoes, working only to accomplish a perfect échappé. At the start of the summer course she was capable of taking her entire lesson in toe shoes, and she could do on pointes anything she could do in soft ballets. Incidentally, once a dancer has toe shoes she should take her entire lesson in them. It is far more difficult to balance in toe shoes than in soft ballets because one cannot feel the floor, but if the dancer intends to join a ballet company she will find herself grateful to the teacher who insisted upon her working in toe shoes at all times.

This does not mean that every dancer who has fulfilled the requirements of Rules 1 and 2 is ready to apply Rule 3. Some bodies are more difficult to train than others, and every 11-year old who has gone through Grades 1, 2, and 3 is not physically ready for toe shoes. But the majority are at this point ready to have their dream realised. I must warn them not to expect to step forth and take Alicia Alonso's place in Swan Lake. They won't float as Alonso does in her pas de bourrées, but neither will they do those pas de bourrées with front knees wobbling and back feet dragging. Their hips will carry their weight and their ankles will be flexible as are Alonso's. They will dance in comfort, for properly fitted toe shoes seldom hurt feet that are in correct positions. The young dancer's work is just commencing when she gets her first pair of toe shoes, but so, too, is the great joy of dancing just beginning. With diligence, further training, and talent she may hope to reach the top.

In conclusion, I would give a few words of advice to the three persons involved in the training of a dance student. To the teacher, I say: Make your rules. They may not be the same as mine, though I do ask that you consider mine seriously. Once made, abide by them and explain them to parent and pupil. To the parent, I say: Ask the teacher to explain her rules to you. Once you understand them, do not question them. If you have confidence in the teacher put your child's training in her hands. To the dance student, I say: Learn to dance intelligently. There is a reason for every exercise. If you don't understand it ask for an explanation. Ballet is mental as well as physical, and if you are old enough to study it you are old enough to understand that you are learning an art.

THE SCENE AROUND US

our ballroom editors start the season with some pertinent questions and some penetrating answers

• For the past seven years "The Ballroom Panorama" with the assistance of our valued contributors, has presented reports and material on dance trends, accounts of current events, interviews with outstanding personalities, the theory and application of musical rhythms, step material and movement techniques, the history of ballroom dance, and mixers and party ideas.

As we begin this new season we wish first to thank our readers for the many interesting letters which have come to us. Your suggestions and comments have greatly influenced our choice of material.

Perhaps the most recurrent theme in your letters is the desire for greater standardization of dance steps and style. Your viewpoint is that ballroom dance, the most indulged-in recreation in the world, numbering its participants in the multi-millions, should have a least common denominator of technique and material, so that the greatest number can derive the greatest benefit and pleasure.

Because it is generally agreed that standardization is both necessary and desirable, we pose some of the questions which must be considered if ballroom dance is to be standardized.

What about Jitterbug-styled dances? Do such dances belong on the ballroom floor or should they be characterized as folk dance? Do they attract or deter greater numbers from taking dance lessons and from going out to dance? Should band leaders continue to play "hot" music when "sweet music" is what the dance public wants? Should there be cooperation between dance teachers and band leaders concerning the kind of music best calculated to enhance the charms of ballroom dance?

If ballroom dancing is a skill — and who will disagree — there should be a recognizable top form, just as there is, for instance, in diving. If the general public had the opportunity to see the various dance rhythms executed with rhythmic skill, would this not be a great stimulus to dancing? Are standardized contests the answer? Would they bring about a healthy rapprochement among the general public, dance musicians, operators of ballrooms and other dance places, and the dance teachers?

In considering dance standards, what can we learn from past experience regarding new and so-called new dances? By "new" dances we of course do not mean one-tune novelties, with some special routine of flashy steps. Let us remember that no new dance has ever endured which did not have a distinctive basic musical rhythm, around which many melodies are written, and which in turn produces a distinctive rhythmic interpretation of foot sequences and stylized body movement.

There are two other important factors which invariably work against the acceptance of a new dance. First, neither the musical rhythm nor the steps should be too intricate for either the ear or the feet of the average dancer. No matter how fascinating, no dance has a chance for survival if the music and the steps cannot be easily assimilated. Second, ballroom dancing, or social dancing, by its very nature, connotes dancing on well filled floors. The banning of Jitterbug was widespread due to the forced elimination of many from the dance floor, for the enjoyment of the few.

Viewed in these lights, the form and future of *Mambo* are hard to predict. *Mambo* is sufficiently different in rhythm from typical American band *Rumba* to be distinctive. Many melodies can be employed. *Mambo* is a changeover from smooth 2/4 into a pulsating 4/4 count and drive. Similarly, as a jazz orchestra wholly transforms the "rhythmic pulse" of a smooth *Foxtrot* such as "Tea for Two" by changing the rhythmic pulse, so does *Mambo* change the character of *Rumba* music. Were it possible to standardize a few simple movements, and thus eliminate much of the confusion which is attendant upon the various interpretations, *Mambo* could well be a dance that would endure, and serve to disseminate a more Cuban version of *Rumba* rhythms.

Tango, a dance which has long been the delight of connoisseurs, could well become much more popular. If its basic elements could be standardized here, it could be as appealing as it is in Europe, where a non-exhibitionistic Argentine style is widely danced. With the rising popularity of *Tango* music on radio and in the juke boxes, the *Tango* may be on its way to general popularity. Next month "The Ballroom Panorama" will deal with a simple, flowing version of the *Tango* which can be danced on well-filled floors.

In the 1952-53 edition of "The Ballroom Panorama" we hope to cover material on dancing for children and teenagers, reports on musical recordings, and many other pertinent aspects of ballroom dance. We are eager to make this department a real service. We heartily welcome your suggestions and comments.

Albert and Josephine Butler

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The use of the hands and arms

BY GEORGE TAPPS

BASIC FACTS AND TECHNIQUE OF TAP DANCING

• This month we come to the most important and unfortunately most neglected part of the body; the arms and hands. In tap dancing as well as ballet the arms and hands are of paramount importance.

Far too often we see a dancer ruining excellent foot work by throwing his arms around in wild and disorganized ways, or by just letting them hang limply. There is no choice to make between these two errors. Both are absolutely wrong.

Arms should be used to enhance and point up the taps and movements being executed by the feet. The use of the arms in tap is just about the same as the use of the arms in ballet.

Although there are no rules that tell you that your arms must be *here* when your feet are *there* I will give you some general suggestions:

- When a tap step is being done in which the feet are kept close together the arms should not be thrown around, but be similarly held close to the body.
- If a blues dance is being executed or a step being done which calls for strength and actual pounding (very infrequent) arms may be flung out and fingers spread apart.
- Always remember that the feet govern the movement of the hands and in turn the feet and the hands are governed by the music being used by the dancer.
- When a soft shoe dance is being performed the feet touch the floor very lightly. The hands can be used with great beauty and simplicity.
- Arms may be used in a parallel with the leg — using the left arm extended when using the left; or using cross lines — the right arm with the left foot.
- It is absolutely imperative to concentrate on moving arms from one position to another. Arm movements should not be jerky or staccato (unless definitely intended) especially in soft shoe or any dance using slow or legato musical strains.
- When arm positions are being changed, follow through from one position to the next. Do not let hands and arms drop to the sides limply as though the dance were finished. Movement begins with the first step of a dance and does not stop until the end of the very last.
- There are steps that call for a silent wait of two or three counts during which the dancer is apparently still. But even though the dancer seems to be still for these counts, the attitude and position of the arms and hands and feet show that he is still dancing even though the body is immobile. When that impression is given to an audience, the dancer can be sure that he or she is really dancing.
- It is very important for the student to realize that the arms and hands are able to express every emotion, and must be used to the utmost if dancing is to be alive. Anger can be expressed in the use of the hands; sorrow; joy; pleading, etc.
- Hands and arms must be in accord with what the feet are doing. As the mood of the music changes, the body, the hands, the arms and the feet follow. Even when a mood is abruptly changed the movement must be continuous, although the tempo and the intensity may be in contrast to the movement which preceded.

We've come a long way since our first article a few months ago and we'll go further. I repeat what I said before: if I can answer any questions or help with a little problem that seems to be bothering you, write to me c/o DANCE Magazine — I'll try to help.

I'll see you next month and in the meantime if you care about dancing, I mean *really* care about dancing — just practice.

Bye.....

George Tapps

young dancer section

draw a dancer CONTEST

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Jury

Lydia Joel Arline Thomson Regina Woody

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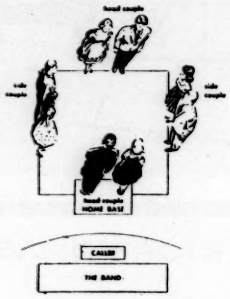
Pack your drawing carefully!

young dancer section

SQUARE DANCE:

an excerpt from "Betty White's



A Set

How to Progress in a Set

Allemande Left

About the Author: *Betty White had her initial training as a dancer at Bennett Junior College. She later studied modern dancing for several years under Martha Graham and Hanya Holm. After making a successful debut at the Barbizon Plaza, New York, in a program of her own dance compositions, she began teaching in private schools.*

Betty White's background as a modern dancer made it possible for her to launch a successful program in Social Dancing for Teen Agers under the sponsorship of the Parent Teacher Associations of Westchester County, New York.

In an effort to broaden her teaching program she has studied, danced, and observed the American folk idiom—particularly Square Dancing—on both the East and West Coasts.

Her book is a fresh and original approach to all sorts of social dancing,—etiquette and technique, instructions and illustrations. This chapter is a section of one of many which include The Lindy, Rumba, Virginia Reel, One Step, etc.

SQUARE DANCE

• For downright fun and sociability nothing can equal a Square Dance. It is the one occasion which gives everybody a chance to "get in the act." And it is as typically American as our free way of life.

Like any social skill, however, which involves participation with other people, some preliminary knowledge is necessary. And for the beginner in Square Dancing a knowledge and practice of basic figures is an absolute must. Remember, Square Dancing really moves along, so it is important for you to know your own part in order to keep up with the "set" (four couples). It isn't enough to know the figures. One must be able to execute them as rapidly as the Caller reels them off. The following figures will enable you to get going.

The Basic Figures

A SET: A set consists of four couples who face the center of the Square. Each boy stands with the girl at his right side. The head couple at Home Base stand with their backs to the Caller.

CORNERS: For the boy—the lady on your left is your corner. For the girl—the boy on your right is your corner.

HOW TO PROGRESS IN A SET: The word progress in a set means to go visiting. Couples travel in a counterclockwise direction.

Couple number one begin the figure. They move to the right to visit couple number two. After dancing with couple number two, couple number one move on to couple number three. (Couple number two remain in place.) The same procedure is followed with couples number three and four. After dancing with couple number four couple number one return to the Home Base.

Each couple in turn go visiting, progressing around the set until the dance has been completed.

HONOR YOUR PARTNER means to bow to your partner.

The boy turns toward his right, bending slightly from the waist as he bows to his partner.

The girl turns toward her left and curtsies to her partner. A curtsy consists of stepping on the left foot, bending the left knee while the right toe is tucked behind the left heel.

EIGHT HANDS AROUND is the call for circling to the left. The four couples join hands and walk around clockwise.

BACK THE OTHER WAY means to circle right. The four couples reverse the direction, walking counterclockwise.

SWING YOUR PARTNER as the call implies, means to turn with your partner in one spot in a clockwise direction.

Position of the Boy and Girl: Facing in opposite directions—right side to right side, and with the feet slightly apart, stand with the weight forward on the right foot, outside edge of soles almost touching. The right arm circles the girl's waist. The left hand clasps the girl's right hand with the arms extended in a curve slightly below shoulder level. The girl's left hand rests on the boy's right shoulder.

How to Swing Your Partner—Boy and Girl: Stand with the weight forward on the right foot. Step slightly forward on the ball of the left foot, raise the right heel and pivot (turn) on the ball of the right foot; lower the right heel.

Repeat—continuing to push with the left foot while pivoting firmly on the ball of the right foot, and you will have no difficulty in turning on one spot. Lean away slightly from each other as you turn and you will find it easier to maintain your balance.

illustrated by robert burns
published by david mckay co., inc., n.y., august 1952

Teen-Age Dance Book"

Grand Right and Left

Promenade

ALLEMANDE LEFT is a left hand turn with corners.

Boy and Girl: Face your "corner." Clasp left hands, walk around counterclockwise making a complete turn, return to place.

GRAND RIGHT AND LEFT: The boys walk in a circle, counterclockwise, the girls walk clockwise, each clasping hands as they meet.

How to Do It: Partners face each other, clasp right hands, and walking past each other, each gives the left hand to the next person; the right hand to the next, the left hand to the next until each returns to his original place.

PROMENADE means to walk around the set.

Boy and Girl: Facing in a counterclockwise direction, standing side by side, cross arms, joining right hand with right hand, left hand with left hand (skater's position) and march once around the set until you reach your original place.

Practice

There's bound to be a Square Dance enthusiast among your Teen-Age friends who can go over the basic "calls" with you. Better still, get a group together and form a set and walk through the figures. It's more fun that way and may even provide an opportunity for some Teen Ager to do a little "calling" on his own. And be sure to wear light, porous clothing and comfortable shoes while you practice.

The Music

The customary music for Square Dancing is Jigs and Reels—usually in 2/4 or 6/8 time. The music accompanies the "calls." Frequently about eight measures of music are played as the "caller" announces the dance. And that will be your signal to join a set.

Your cue for starting on time will be given by the caller about two measures in advance. By listening to the caller as you dance, you will automatically get through on time without having to count the beats in the music. Keep alert to the calls and you will be dancing in perfect rhythm to the music.

Using Additional Figures

Having learned the basic figures that have just been described, you are now ready to go out on the floor and participate in any of the figures which go to make up a Square Dance. The following are among the most popular with the average Teen Ager: *Birdie in the Cage, Chase the Rabbit, Buffalo Boys, Around that Couple and Take a Peek, Dive for the Oyster, The Basket, The Star.*

The easiest way to learn these figures is to get right in and do them. Some familiarity, however, with a Square Dance book or record album—before the dance—can help considerably to get you through. Whatever you do to "get in the act"—practice.

And finally, for the Teen Ager who is really good, here are a few pointers which should enable even him to become an expert Square Dancer.

Wait for the caller.

If you get behind on a call, skip that figure and catch up with the others.

(The main thing is to stay with the caller.)

If you get ahead, wait in place for the next figure.

If you are a Beginner, stick to side couples.

(You can observe the head couple perform first.)

Stay in a set until the caller is through.

And, of course, you will remember to say "thank you" as you leave the set.

Organizing a Square Dance

You should decide—right from the start—whether you are going to aim for a big jamboree or a small gathering. The number of sets will determine the size of the hall and the setup in the choice of caller and music.

THE CALLER: The caller is of first importance, for in addition to calling he may have to teach the figures and act as master of ceremonies. It is his job to hold the groups together and direct the band. However, if you can't budget for a professional caller and band, the next best thing is to settle for a person in the community who can handle the calls. And make no mistake—experienced amateur callers can do a first-rate job. The caller will need, as a basic, minimum requirement a pianist to accompany the calls. If you are planning for more than thirty-two people (four sets) it will be necessary to have a microphone so that the caller can be heard.

THE MUSIC: The ideal setup for any Square Dance is to have "live" calling and music but if that is not practicable records can be used. Beginners, however, will have some difficulty in following records on account of the speed of the calls and a certain amount of acoustical distortion. If you are planning for a large gathering amplifiers will have to be used. The great advantage of hiring a caller and musician is that the responsibility for running the program is in their hands. But if you are planning the program and records are to be used, some care will have to be exercised in the choice of calls.

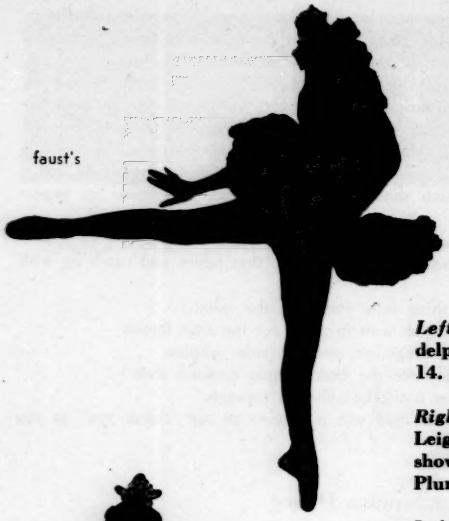
RECORDS: You will need an all-around collection of slow, fast, easy and difficult calls to keep everyone happy. And it will be wise to have one set (four couples) familiarize themselves with the calls on the records for demonstration purposes—before the dance. Much time and effort can be saved at the dance if one set can walk through the different figures. And the process of helping Beginners on the floor can be speeded up if the more experienced couples can join the less experienced sets.

THE DANCES: Start off with slow, easy dances for warming up. After the groups have gone into action they can progress to the faster, more difficult calls. And for variety an occasional "circle" or "longways" dance can be inserted; for example, the Virginia Reel.

Occasionally a request is made for "round" dancing, so it might be wise to have a collection of Waltzes, Foxtrots, and Polkas on hand. Round dances, however, should be used sparingly. The purpose of a Square Dance, after all, is to give everyone a chance to dance with his friends and neighbors. And if round dances are introduced too frequently the dancers tend to pair off in couples.

After you have organized your first Square Dance you will find the going easy. And you will be amply rewarded by the results—good fellowship and a sense of belonging through sharing. This is the spirit of the American Square Dance!

young dancer section



faust's

YOUNG DANCERS TODAY... TOMORROW'S BALLERINAS?

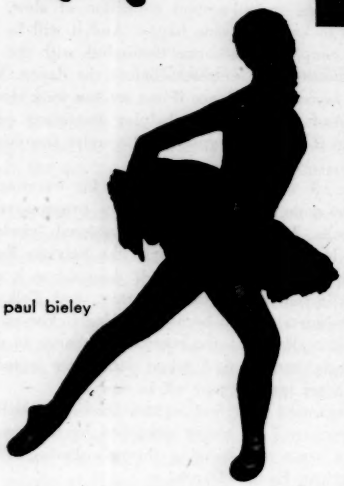
Left: **The leading dancer of the Philadelphia Civic Ballet is Esther Horrocks, 14. Norman Craig is director.**

Right: **Barbara Matousek, 14, pupil of Leigh Shannon of Chico, California, is shown dancing the role of the Sugar Plum Fairy from "The Nutcracker".**

Left: **Susanne Malone, 16, has been trained at the Ruth Freethy School in Phoenix, Arizona. She hopes to be able to audition for a ballet company within the year.**

romaine

Above: **In Rome, Italy, Dialta Malvezzi-Campezzi is among the leading student dancers. Who knows but that we'll be seeing her dance here in a few years?**



paul bieley

Right: **Ann Charlene Martinson of the Jane Larkin School in Spokane, Wash., is advancing into roles from the classic repertoire. She's shown in the Bluebird variation from "Princess Aurora". Ann Charlene also won a Young Choreographer's award at the Spokane Music Festival recently.**

Left: **Rosanne Caruso, mature for 12, is a gifted pupil of Barbara Weisberger, director of the Children's Ballet Theatre and teacher at the Hilda Man Hertz Studio in Wilkes Barre, Pennsylvania.**

chatteau

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ISADORA DUNCAN

(*continued from page 15*)

of your door—this ring, Isadora—
I shall wait—
Isadora: (*coquettish voice*) I'm sorry, gentlemen,
I'm already engaged—
Male Voices: Engaged . . .? Did you say engaged . . .?
Who is it . . .? Who conquered your heart?
Isadora: It is my art, gentlemen,
I belong to my art!
Music: *staccato*
Lowpitched Voice: (*while writing*)—belongs to her art—
And from here? What shall I say
in your chart?
Isadora: It was the beginning. I had to obey
my inner voice, I had to trace
the source of all art: simplicity,
and I had to seek its soul in my soul.
America remained too remote.
I fled to England on a cattle boat.
It was the beginning.
In the British Museum I studied
the poses of Greek vases, the Tanagras,
the secret of their ecstasy,
the symbol of their gestures, and alas!
from their mystery came my dance.
I wedded my soul to the harmony of beauty.
Ancient Greece was grace.
I hit all convention in the face,
my sandals left traces of scandals
and triumphs. I was the rage.
Oh, what a blow to the Victorian age
of corsets and curtains of Turkish beads—
Lowpitched Voice: Next station?
Isadora: —was Paris, 1900, the world exhibition.
I danced: inhaling life and exhaling art.
And yet—
I was still so far from reality,
far from myself, from the woman in me,
when the great sculptor Rodin said—
Rodin: We have much in common, Isadora.
You transport the soul of man into movement
and I chisel it into stone.
Your rendition has the disadvantage
of being created for a fleeting moment.
Nothing of it remains
but what the memory retains.
Let me cut it into stone —
Isadora: Oh, you want me to sit for you?
With pleasure. I could come
to your studio for one hour
tomorrow afternoon.
Rodin: One hour, Isadora, is not enough!
Isadora: Let me see—I stay
in Paris several weeks.
Rodin: My memory of the dancer Isadora
is so rich that it may take years—
Isadora: But years, master, could mean a lifetime—
Rodin: I would not tire of it!
Music: *up and then kept in background*
Isadora: I laughed. I was restless.
Time was too precious,
was something I could not afford to lose.
A theatre agency in Budapest
invited me to dance. Solo.
An entire performance. It was a success.
From there I took Germany by storm.
Still many people were shocked
and some booed from the galleries.
I danced to the music
of Gluck and Wagner,
of Chopin and Beethoven.
The dance was no longer
cheap entertainment.
Music: *bring up stronger*
Isadora: My body sang, my body spoke.
I made my feelings live.
I created the reality of a dream.
Those among the Germans who were dreamers
saw in my dance the poetry
of the moving body.
Success and scandal
became the twin brothers
of my days and nights.
I had conquered Europe,
Europe had conquered me.
Berlin, Athens, Paris, St. Petersburg..
I awoke to new life. I had grown mature.
I frightened the philistines
and stirred those who were enlightened.
I met Gordon Craig.
Music: *emphasis and then held under scene*
Craig: You cannot always be spray, Isadora, spray
that dances on the crest of the waves
and lives the miracle of an iridescent life.
The surf carries the spray to the shore
from where it must return to the endlessness
of the sea.
Isadora: I think I know what you mean, Gordon.
Craig: You have so much to give to mankind,
you simply can't afford to flash up
like a flickering flame and then extinguish.
You gave the world a new idea, a new art.
Shall it die with you?
Isadora: No, it shan't, it must live. I can see
the letters: Isadora Duncan School.
Schools are tools in the hands of creators.
Tools of the future, tools of time.
You are so right, Gordon, so right—
Music: *up stronger*
Isadora: You may write down:
I was no longer alone, I was going to live!
And life was no longer vague—
I had a child by Gordon Craig.
Music: *triumphant and out*
Lowpitched Voice: What followed then?
Isadora: Triumph and tragedy.
Call it the beginning of the end.
It was a tragicomic trend.
There was my work. Victory step by step.
And my private happiness.

My two children: Patrick—Deidre—
Oh, how I loved them . . .! Yes,
life was so full and kind and great.
And then I knew:
Not only love, but every part of life
I shall practice as an art—

Lowpitched Voice: You are losing yourself in your memories.
Back to the facts. You said your career had reached its climax? Is that correct?

Isadora: From the bleak wintry nights
of Russia to the cold clarity
of American mornings,
I was the dance.
I was the tree
that grew into ecstasy,
was wind and wave
and the winged flight
of bird and bee.
I was the depth and I was the spray
that danced like a dream
out of the dark of night
into the light of day.
I was supreme. I lived the extreme.
And then—
while I was drunk with myself and men,
suddenly—

Sound: of shrill, old-fashioned telephone bell
Isadora: Hello!
Police Officer: Madame Isadora Duncan?
Isadora: Speaking.
Police Officer: This is the Police Department, Madame.
I am sorry to be the bearer of bad news.
Isadora: What happened? My children—?
Police Officer: Yes, Madame. Your children—an accident—
Isadora: Are they badly hurt?
Police Officer: No, Madame, I regret to inform you that they are dead.
Music: bring up, crashing, then keep under
Newspaper Boy: Extra! Extra!
Paper, sir!
Catastrophe caused by chauffeur
takes the life of three . . .
Paper, sir! Extra! Extra!
Music: fades into
Sound: of typewriter
Police Officer: (*dictating*) Official report. The chauffeur of the well known dancer, Madame Isadora Duncan, had an accident on the Pont Neuf this afternoon. It took the lives of her two children and their nurse. The automobile stalled, the chauffeur forgetting to put on the brake, stepped out to crank the motor. The car started to roll, knocked the chauffeur down. He received only light injuries. The car capsized and crashed into the Seine. The nurse and the two children were instantaneously killed.
Sound: of typewriter fading into
Music: bridge
Lowpitched Voice: And then?
Isadora: I got drunk with alcohol and men.
Lowpitched Voice: What followed next?
Isadora: I met a poet whose language I did not speak. He was a Russian, and I engaged a lady to teach me his tongue. And after the first lesson . .
Teacher: Aren't you proud of yourself? You have learned so much today—
Isadora: Yes, now I can say in his language . . . "What is this?" "This is a pencil." "What kind of pencil?" "This is a blue pencil." But I don't want to say that the pencil is blue. You must teach me other phrases, such as: "Oh, my last love!"
Teacher: This is against the rules of the Berlitz system!
Isadora: But I must be able to say: "I worship the ground you walk on—"
Teacher: This is nowhere in my book.
Isadora: Then throw it away and teach me: "I won't forget you, I will wait for you. And you?"
Music: sharp, accentuated
Lowpitched Voice: And he?
Isadora: Oh, I know he loved me, too. But then—there was his temper and alcohol and the maddening labyrinth of his Russian soul. I cared for him like for a child—he was so young! But his genius eloped with him into the clouded land of insanity where he killed himself. (*desperate*) But after all — I still had my work — my school — to teach thousands of children how to move, how to let their souls fill their bodies with music and ecstasy.
Lowpitched Voice: And your school?
Isadora: It never grew, it never lasted, the only thing I really wanted so badly: rebirth through the new generation!
Lowpitched Voice: Then you would say your life—
Isadora: (*cutting in*)—was a triumph without success.
Stories that had their text
erased, despair and distress,
and the overdue bills, the scream
of headlines, the hissing
of vicious tongues, the missing
smile and the groping dream
in fullness of life, and the threat
of the luring parapet:
Jump, Isadora—end your life—
Music: cries out and then fades like an echo
Highpitched Voice: Witness Auguste Rodin!
Rodin: Miss Duncan has properly unified Life and the Dance. She has attained sculpture and emotion effortlessly. She has borrowed from Nature that force which cannot be called Talent but which is Genius.
Isadora: I loved to live. I wanted to give,
to give myself until it hurt
where the grief has outgrown
its own pain. Oh, how brief
was the freedom from knowing
what we have known! I walked
through a desert of words where
the words were like sand and dirt.
Highpitched Voice: Witness Elie Fauré!
Fauré: Sir, in the name of all artists who loved her. My profession is that of a critic: to analyze, to dissect, to be critical, but—yes, we wept when we saw her. It was no longer to our eyes, nor to our ears; it was no longer to our nerves that she spoke.

(*continued on page* 36)

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ISADORA DUNCAN

(*continued from page* 35)

From deep within us, when she danced, there arose a flood that swept away from the corners of our soul all the filth which had been piled up there by those who for twenty centuries had bequeathed to us their critique, their ethics and their judgments.

Isadora: There was no stop, the world without space.
I threw myself into naked embrace.
I had but my body to feel, to be sure
that I was, that I could endure
the night and the dawn which was out
to betray its own yesterday.
And I cried the tears of forgotten fears.

Fauré: Isadora! You have given us the certitude that the day is near when we shall once more come in fecund contact with instinctive life. You are the first flower of a tree still close to earth and hidden among the old stripped trunks of a dying forest; but that tree will grow fiercely and scatter its seeds to make the forest thick and green again—(*fading out*)

Isadora: I loved to live, I yearned to give
and found myself a fugitive
from life. I wanted to cut
the piece that was mine, but found
in my back the knife.
I pushed the door shut
to keep the world out,
but demoniac spirits whispered:
the world is within!

Highpitched Voice: Witness Sergei Alexandrovitch Essenine!

Essenine: The word has died with my suicide.
I could say so much and now can no longer speak.
My love has lost its tongue
which once has sung and sung
of her. What I have come to seek
I found in ecstasy and death,
and both lay hidden in her breath.
Before I left the world, I left
a few lines for her: "Goodbye, my friend,"
I said, "goodbye. You still live in here.
This fated parting holds for us
a meeting in the future. Goodbye my friend,
oh, don't be sad and do not cry.
It is not new to die
nor is it any newer to live on."

Isadora: I drowned myself in the world again.
But the world gave me up and I yielded, yard by yard.
Life was so rich and life was so hard.
I had left but the memory of a dream.
I saw myself riding a wayward gleam,
could not call back the rider from there,
nor could I wait, nor did I care.

My inner voice was on the verge to succumb.
Fulfilled and silent now. It had its share.
And this was all I had to spend.
If the end had not come,
I would have come to the end.

Sound: of printer's press up and held under shouting voices

Newspaper Boys: Extra! Extra!
Paper, sir!
Fatal accident of eminent dancer on Riviera.
Extra! Extra!
Isadora Duncan dead.
Scarf caught in wheel is said
to have strangled her.
Paper, sir!
Extra! Extra!

Sound: of coins thrown onto plates, the crackling sound of newspapers being opened

Voices: (*fading into each other, with increasing speed*)
There is hardly anyone among us who does not realize . . . The tragic end of the great dancer has come to all lovers of the arts as a shock . . . Yesterday the famous dancer met . . . he drove a Bugatti . . . She stepped in with a long scarf around her neck . . . She laughed and turned around to say goodbye to her friends . . . When the car started . . . (*voices fading out*) the scarf . . . in a wheel . . . her head . . . car stopped . . . dead . . . Isadora Duncan dead . . . Isadora . . .

Music: fading in for final curtain.

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STUDIO MANAGEMENT: NO. 5

THE MULTITUDINOUS PROBLEMS OF SCHOOL POLICY AND ORGANIZATION

BY TONI HOLMSTOCK

continued from August issue

• How shall the classes be marked for progress? Should children be placed according to age or ability? This becomes a problem only when there is confusion in the school. Where there is a clear demarkation of beginners, intermediates, and advanced, children from 5 to 12 can be assigned within this framework, since there can be flexibility in this type of grouping. With students in this age group it is advisable to keep the classes as a group for at least six months or whatever term or season the school sets. Children, as well as adults, often have difficulty in adjusting to a group where some particular activity has already unified the individuals. After each designated period, the teacher may advance some or at times all, to the class ahead—always keeping in mind the importance of having students working together who are more or less at the same stage of development. In this way no particular student or students are neglected because of the advancement of others, nor do the more advanced have to stand by while the slower ones are given the attention they need. A well balanced class can get more individual attention, providing the classes are not too large.

How large should a class be? Eight is good, fifteen too many unless the studio is large enough to avoid crowding. Putting too many in a class means eventual loss of pupils.

Classes for children or beginners, particularly, should be kept small. The beginner feels lost enough as it is. Starting in an activity which has so many different things to remember—new terms, positions for body, arms, hands, feet, count, etc.—is confusing. Adults are usually impatient with themselves because they think that by virtue of age and knowledge acquired in other forms of activity they should more readily be able to grasp the essentials of dance. With a small group more attention can be given the individual student, adult or child.

The fact that most studios are not too large is another factor to be considered. The advanced student will have learned how to adjust to limited space, and will also know that corrections addressed to another student are to be applied to himself. The advanced student needs the discipline of a class and can

gain knowledge in most cases by suggestion, a word here, a correction there. But the child or beginner must have carefully analyzed description and demonstration. In the large class this makes for loss of time; little is accomplished in one period and the major portion of the class becomes either restless or disinterested. The psychological effect of a great number of students in a small space is one of discouragement.

Where there is a large studio, and extremely good discipline, then there is no problem in handling 20 and even 30 in a class.

How does one get teachers? In the owner-teacher studio, this is not usually a problem until the teaching load gets too heavy for one person. Then the difficulties set in. If an advanced student of one's own training is used, it is usually better than picking someone completely unknown. Another source is advanced students from a reliable school. No student-teacher should ever be engaged unseen. The understanding should always be that a trial lesson or lessons shall be the basis for hiring. A small community school may well contact a long established, large school and get just another dance student with little ability to dance and less to teach. The teacher-owner should make no committments until the applicant is tested by her.

Should there be changes in those teaching a group? Sometimes this is unavoidable. But by and large it is bad policy for beginners and particularly for children. The advanced student enlarges his scope by working with various teachers, gaining from each new one. The beginner loses time and becomes confused in the process of adjusting to new presentation and personality.

To sum up—1. Decide what type of classes you want, how they shall be taught. 2. Make sure there is adequate coverage in your office, and records are kept in a business-like manner. 3. Arrange for classes in an organized sequence for your students. 4. Have a method for promotion. This stimulates the student and helps to keep students in evenly developing groups. 5. Pick your faculty with care. Do not be panicked by the loss of a teacher. 6. Keep your studio clean and the dressing rooms tidy—untold mothers have changed schools because of messy studios.

Above all be honest with your students. Give them constructive criticism, not only general praise, you will find that if you do they will appreciate your intention and respect your opinion, and it will pay off in the long run.

The dance school is a business like any other business and should be run like one. The commodity is vital, so respect it. The public can be fooled (and has) but not for long. The success of your school is not judged by how many students you have had, but rather by how many students have stayed with you over a period of time.

October: Suggestions for a Studio Bookkeeping System.

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by Susan Wahl

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½ cup of wheatgerm with milk and honey (½ cup wheatgerm has more protein than a serving of beef or chicken)	165
coffee with milk	25
Lunch:	
cantaloupe with lemon	50
broiled hamburger (according to size)	100-200
string beans	25
parsley potatoes (with peel)	200
2 slices of bread and butter	200
ice cream	200
coffee with skimmed milk	25
Dinner:	
mushroom soup creamed with dry skimmed milk	150
cold liver loaf with hard boiled egg	350-450
large mixed salad bowl	150
roll and butter	100
fruit and cheese	250
coffee, tea or skimmed milk	25
total	2365
Breakfast:	
½ grapefruit	50
2 poached eggs on whole wheat toast	350
coffee or tea	25
Lunch:	
tomatoes filled with chicken salad	200
raw carrots and celery	50
2 slices whole wheat bread with butter	200
fruit jello	150

(*continued on page* 49)

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• With the help of the Jugoslav government an outstanding Jugoslav folk dance group has been delighting Paris at the Palais de Chaillot. **Olga Skovran** is the remarkable choreographer and ballet mistress. From Serbia and Montenegro, from Bosnia, Herzegovine, Macedonia and from the Dalmation coast this young group brings songs and dances, in dazzling costumes, choreography and performance.

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In the Dance of the **Komitadji** the dancers achieve extraordinary heights of histrionics, especially surprising since most of them were amateurs — students on leave of absence from their country, but their leave has been extended and through performance they seem to have developed into superb artists. The youth of the bucolic peasant girls, the vigor of the men and the folksy spontaneity of the entire group of forty-one is irresistible . . .

The **Institut Choréographique,** of which Serge Lifar is the head, gave a luncheon for **Anatole Chujoy** of New York and other American and English newspapermen in the field of the dance. The famous restaurant, Lucas-Carton of the Madeleine, lived up to the most exacting gastronomic standards of the French cuisine. Several members of the government were also present to acknowledge the acceptance of the dance and its scribes as a factor in international exchange and good-will.

The group spoke of the possibility of sponsoring the importation of the ballet **Phédre** (Auric-Cocteau-Lifar) to New York for next season. It remains to be seen if the ambitious project of bringing the Paris Opera Ballet to the States again can be achieved.

Tamara Toumanova, who dances the title role in Phédre, was among the twenty-odd present. She told of a stop at Gander last year when she was enroute to the States. Her small dog disappeared for a few minutes during the plane stop and Tamara and her mother called "Phédre, Phédre" in all directions. An American passenger turned to La Toumanova whom she did not recognize, and remarked, "My, what a curious name for a dog—a dog called Phédre, like Toumanova of the Paris Opera."

—Saul Colin

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THE SMALL PRINT IN YOUR CONTRACT

(*continued from page* 18)

ployer. The contract provides for a certain number of weeks of guaranteed employment. D has a disagreement with E and feels that he can no longer remain with the company. Thereupon he requests a release. E now has the choice of the following decisions:

1. He can deny the request, and D remains bound for the remainder of his contractual term;

2. He can grant D an absolute release and thereafter E and D's obligations toward each other are at an end; or

3. He can grant D a conditional release. This means that D will have to give up one or more rights in order to obtain the release. For example, if the weeks of employment for which payment has been guaranteed by E have not been fulfilled by D, E may require D to give up his right to get paid for one, several, or all of the remaining weeks as a condition for granting the release. If D feels strongly enough about terminating his employment with E, he will agree. If D believes he would be giving up too much by accepting E's condition, D will refuse and E will probably deny his request for a release.

However, if the employer wishes to retain the good will of the particular dancer and perhaps of the remainder of the ballet troupe, he may grant the release even though the dancer does not agree to the condition; the same may be true if the employer might become subject to unfavorable publicity due to the incident, etc. Such considerations very often enhance an artist's bargaining power with respect to releases. On the whole, the question of whether or not a release will be obtained usually depends upon the relative positions of the parties at the time the release is asked for and their respective bargaining powers. But it must be pointed out, that the asking party is usually in a weaker position since it is demanding something the other party is under no legal obligation to give.

Under any circumstances, before a release can become effective, the dancer concerned must obtain approval from AGMA of the terms of his release.

Conclusions Every artist ought to know what his rights and obligations under his employment contract are. This goal, however, can only be achieved if all dancers insist that the terms of their contracts be fully written out, and the dancers, on their part, make it their duty to carefully read their own employment agreements. Any dancer who does not understand a clause in his contract ought to consult either his AGMA delegate or someone in the AGMA office who is competent to clarify the provision for him.

One important addition must be made to the above discussion, namely, that any modi-

fications, deletions, and additions to the provisions of the AGMA Standard Dancer's Contract are not valid and of no effect until approved by AGMA in writing. Such a policy safeguards the dancer's rights under his employment contract and prevents the whittling away of established working conditions by a dancer who, over-anxious to secure an engagement contract, might be willing to relinquish the protection and benefits which have been fought for over a long period of time and are now incorporated in the standard form.

A valid contract results in mutual obligations and binds both parties equally. It is the policy of AGMA not only to enforce a dancer's employment agreement against the employer, but also to make sure that every AGMA member lives up to the terms of his employment contract as well.

JACOB'S PILLOW:

HAVEN FOR DANCERS

(*continued from page* 22)

presented in New York concert halls. This year Mr. Shawn chose four of the Workshop presentations to make a program for the Pillow theatre. The works selected were Robert Joffrey's *Persephone*, Duncan Noble's *Medusa*, Bill Hooks' *Folk Suite*, and Peter DiFalco's *The Transposed Heads*. These compositions represent fresh, new approaches to ballet, modern, and ethnic dance.

Mr. Shawn's second project is the Jacob's Pillow Dance Festival Company, which leaves its Berkshire home this fall to tour the country. This company is typical of what the Pillow stands for—the many forms that are taken by the art of dance. Ballet is represented by Tatiana Grantzeva, Polajenko, and Ralph McWilliams. Myra Kinch will perform modern works. Richard Stuart and Vanya will be on hand with ballroom duos. Mr. Shawn will dance and speak. And I shall contribute selections from my ethnic repertoire.

I am proud to be a member of the Festival Company, for I have been associated with the Pillow for many years. I have seen it grow from one studio to a small community of buildings that include the only theatre in the world built especially for dance. And I have seen the greatest dance figures of our time under the lights of that theatre.

Since I have studied, traveled, and lived in many countries on six continents, I know that this University of the Dance is unique in all the world. And like many other dancers, I am grateful that one day, twenty-two years ago, Ted Shawn rested his head on a great stone slab beside a tumbledown farmhouse and dreamed the dream of Jacob's Pillow.

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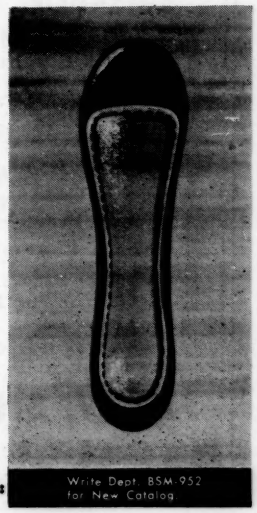

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Reader's Corner . . .

NOVERRE . . .

BY LILLIAN MOORE

• "Modern dance," wrote Margaret Lloyd in her *Borzoi Book of Modern Dance*, a few years ago, is "the continuous opening of new paths of expression of the human spirit through the human body." Nearly two hundred years earlier, a revolutionary young choreographer had embodied a very similar thought in the more stilted language of his time. The dance, declared Jean Georges Noverre, should be "the art of impressing, by truly significant movements, gesture, and facial expression, our feelings on the minds of the audience."

The theory that the dance should be an expressive art has been reiterated so frequently, in this country, by Duncan, Fokine, St. Denis, Shawn, Graham, Tudor, De Mille, and Robbins, that it is difficult for us to remember that the idea was ever a new one. Then it was not only new: it was radical.

In the middle of the eighteenth century, ballet technique had developed to a point where dancers enjoyed indulging in virtuosity for its own sake. Entrechats, cabrioles, and that comparatively new invention, the pirouette, were polished in rehearsal until they glittered on the stage. The real meaning of dance movement was lost in the flash of twinkling feet, in the curve of voluptuous arms, in the coquettish, empty glance. The Paris Opera Ballet, then the center of the dance world, was ruled by vain and capricious Gaetan Vestris, a brilliant dancer more noted for physical prowess than for intelligence or artistic sensitivity. The ballets in which he appeared were, for the most part, stereotyped, showy, and unimaginative.

Noverre, the only choreographer who was deeply dissatisfied with this state of affairs, was an insignificant ballet master in the provincial French town of Lyon, when, in 1760, he published his epoch-making book, *Letters on Dancing and Ballets*. He had already served an arduous apprenticeship in his chosen profession. He had studied under the famous Dupré, and, as a boy of seventeen, had made his debut in a summer operetta production at an outdoor theatre in Paris. The company's leading ballerina was Marie Sallé, a creative artist whose rare understanding of the dance as a means of dramatic expression made a deep and lasting impression on the mind of the young beginner.

Noverre next danced in Berlin, where he remained for four years, returning to Paris in 1747, and obtaining his first engagement as a choreographer at the Opéra Comique, two years later. In 1750 he was named premier danseur of the Opéra at Lyon, where he produced his first ballets.

Noverre's first notable success came in 1754, when his Paris production of *Fêtes Chinoises*, reflecting the contemporary interest in remote, exotic China, won the attention of the influential English actor and manager, David Garrick, who called him the "Shakespeare of the dance". Garrick presented Noverre's *Chinese Festival* at his own theatre, Drury Lane, in London, but England and France were on the verge of war at the time, and the British audience, with misplaced patriotism, refused to tolerate the presence of French artists, no matter how superior their productions. They rioted, and Garrick's theatre was badly damaged; he was reluctantly obliged to withdraw *The Chinese Festival*, but he and Noverre became life-long friends.

After vainly attempting to obtain the position of ballet master at the Paris Opera, Noverre retreated to Lyon, where, between 1758 and 1760, he experimented with his ideas on choreography and ballet production, and wrote the book which made him famous.

The dancer of today, reading Noverre's *Letters on Dancing and Ballets*, finds it difficult to believe that it was published one hundred and ninety-two years ago. Although many of the reforms suggested by Noverre were adopted long ago (for example, the use of music appropriate in style to the subject of the ballet, the abolition of heavy, awkward masks, and the substitution of facial makeup, the placing of dancers according to height, and the use of varied patterns instead of strict, monotonous symmetry, other of his theories have never been completely carried out, and some of his complaints might come from a dance critic in today's morning paper.

"A well-composed ballet," he wrote "must be expressive in all its details . . . Steps, the

first of the Moderns

Shortly after his appointment as ballet master of the Paris Opera in 1766 Noverre created the choreography for "Sylvie". Jean Dauberval and Marie Allard, were the dancers. (courtesy kamin dance bookshop)

ease and brilliance of their combination, equilibrium, stability, speed, lightness, precision, the opposition of the arms and legs—these form what I term the mechanism of the dance. When all these movements are not directed by genius, and when feeling and expression do not contribute their powers sufficiently to affect and interest me, I admire the skill of the human machine, I render justice to its strength and ease of movement, but it leaves me unmoved . . ."

"Dancing," he continued, "is possessed of all the advantages of a beautiful language, yet it is not sufficient to know the alphabet alone. But when a man of genius arranges the letters to form words, and the words to form sentences, it will cease to be dumb; it will speak with both strength and energy; and then ballets will share with the best plays the merit of affecting and moving, and of making the tears flow, and, in their less serious styles, of being able to amuse, captivate, and please . . ."

Throughout most of his career, Noverre tried in vain to obtain recognition in Paris. He worked in Stuttgart, Milan, and Naples; with the collaboration of Gluck, composer of *Orpheus* and *Alcestis*, he made the Vienna ballet one of the best in the world, but not until 1776 did he secure the position he coveted: ballet master at the Paris Opera. Even then, his success was marred by the petty jealousies and intrigues of his colleagues, most of whom preferred spectacular technical display to dramatic realism, and refused to cooperate with the new choreographer. For nearly five years, supported by the favor of Marie Antoinette, whom he had taught to dance when she was just a little Princess in Vienna, Noverre struggled against the hostility of the dancers and the Parisian press, although the unprejudiced public found his ballets an artistic revelation. Finally, in 1781, he resigned in favor of Pierre Gardel, one of his worst enemies, and Jean Dauberval, his pupil and friend, who shared the post of choreographer. Noverre died at Saint-Germaine-en-Laye, France, in 1810.

Noverre worked within the framework of the classic ballet, as it existed in his day, but many of his ideas parallel those of the great modern revolutionaries, and one has the feeling that he would have approved the way in which the fresh vitality of the moderns has influenced ballet in recent years. His advice to choreographers, re-read today, is still perfectly applicable, if one can forget the quaint phraseology and realize the underlying truth of his ideas. "Never go to a rehearsal with a head stuffed with figures but devoid of common sense," he wrote, "but be imbued with your subject and an imagination of the theme you wish to depict will provide you with the means of translating it into form and color. Your composition will be full of life and will ring true. Raise the love of your art to the pitch of enthusiasm. One succeeds in theatrical composition only insofar as the heart is stirred, the soul is moved, the imagination is kindled . . ."

Noverre recommended the study of colloquial gesture and its incorporation into balletic design. "How many varied pictures will he (the choreographer) not find amongst workmen and artisans! Each has different attitudes born of the positions and movements which his work imposes. This stance, this deportment, this way of moving, always common to his trade and always pleasing, must be suggested by the choreographer . . ." Agnes De Mille might have been following this counsel when she choreographed the dances of her cowboys in *Rodeo;* Jerome Robbins found it valid in *Fancy Free*, and Michael Kidd in his wonderful dances for *Guys and Dolls.*

One bit of advice offered by Noverre is especially applicable today, when some reactionary choreographers are beginning, once again, to emphasize dazzling virtuosity at the expense of artistry: "As for positions, everyone knows that there are five of them. . . I shall simply say that these positions are good to know, and still better to forget, and that it is the art of great dancers to neglect them gracefully. . .Taste always flees from difficulties. . . Let dancers keep them for study but banish them from execution, they do not please the public at all, and only afford an indifferent pleasure to those who realize the efforts required for them."

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(*continued from page 4*)

ness as "long shots", "medium shots" and "close shots". There are also variations on these which are known as "medium long shots", "medium close shots" and "very close shots" or "extreme close-ups".

It is as if the spectator, looking through a pair of ordinary opera glasses, singled out one of the ballerinas and then, after fixing his attention on her for two or three seconds, switched to a pair of high-powered binoculars and filled up his whole field of vision with a very close shot of her feet.

There are no set mathematical or photographic rules spelling out exactly how any shot is to be framed or what part of any given action is to be covered in it. Decisions of this type are up to the individual cameraman or director, or both.

The action is thus made up of individual shots most of which pop onto the screen and disappear abruptly. If the bits have been put together with artistry, (or at least with editorial competence) the spectator gets an impression *not* of a collection of jerky units, but of a smoothly flowing whole.

This type of construction, where the whole is made up of many units strung or cemented together, was given a French name by the early Russian film-makers—*montage*. Actually, the technique was born in America in the work of Edwin S. Porter and David Wark Griffith. Here, in the country of its origin, it is called "editing" or "cutting".

Whether you call it "montage", or "editing" or "cutting", this unitary type of construction — so common to the movies and TV — is quite alien to the dance or any other form of stage theatre.

In addition to the tools of the trade already mentioned there are the pan shot, the tilt shot, the zoom (where the camera moves in toward the subject), the fade-in, the fade-out and the lap dissolve (where one scene fades out while another fades in). These devices are permissible but become a nuisance if over-worked.

The same applies to the "angle" shot. Many a choreographer has recoiled from it in agony. Consider a case where the ballerina is performing a *pas de bourrée*. Suppose that the cameraman begins by showing the dancer approaching *head-on* in a *long* shot encompassing her entire figure. Then, suddenly, for no good reason, the camera switches to a highly distorted angle shot from way down below—a shot with tricky perspective which makes the ballerina's legs very large and oversubstantial in comparison with the rest of her body.

That kind of approach, in the opinion of a large body of film-makers, is *Arty* with a capital A—hokey, rather than artistic.

It will surprise (and perhaps delight),

many choreographers to learn that laboratory magic, like "wipes" (the super-imposing of one action on another), the use of a split-screen (with two or three or more actions taking place simultaneously — as in some of the ballet sequences of "Tales of Hoffmann") — and other such tricks are considered by the majority of film-makers to be just that — tricks.

The beauty of the cinema is that when required it can give a many-sided, many-faceted view of a subject, a scene, a person or a phenomenon. It can cover vast distances with seeming ease. It can move backward and forward in space and time. All this can be accomplished very adequately with no more than the basic syntax of alternating long, medium and close shots, plus panning, tilting, follow shots and occasional zoom shots (when their use makes sense).

The history of the film business (a very short one compared with the history of dance), shows that almost every time a film-maker has not used the cinematic manner telling a story, and tried, instead, to tell it with a stationary camera (or a relatively stationary camera), the audience has walked out on the picture.

Whether the choreographer accepts the cinematic way of telling a story as a wonderful tool or condemns it as a strait-jacket, the method cannot be wished away by swearing at it. It is here—to stay!

It may be cruel to say this, but ballet today —*as movie people and the television people see it* — is a fascinating novelty rather than a magnificent art-form. Movie-goers and television addicts who like ballet or *think* they like it, have been weaned on a form of ballet which is actually a hybrid. It is a blend of cinema technique and classic ballet with a strong dash of modern dance and tap-dancing. The whole inexhaustible bag of tricks of the motion picture industry has been thrown in.

A choreographer who works for the stage may scorn dissolves, wipes, optical printing, slow motion, speeded-up motion and process photography (where the dancers perform against a background which isn't there in actuality but is only a large, moving rear projection of something filmed elsewhere.) The choreographer may feel that these "gimmicks" tend to obscure rather than enhance his art (and that of the dancers who give it life) and continue to pray for the single, fixed camera reporting the dance from the theater mezzanine.

It can be said authoritatively that film and television people are cool to this idea. They will continue to insist on the right to change the camera angles, to determine the framing of the picture, to "cut in the camera", to "cut in the cutting room" and even to" cut", as it were, in the preparation of the shooting script.

A TV producer is not going to surrender these prerogatives any more than will a film director. The latter will have the camera

(*continued on page* 49)

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OPEN LETTER

(*continued from page* 47)

motor stopped when he thinks he has had enough of a particular long shot or close shot. And in TV, during the instant when the *air* picture (the one seen by the spectator at home) is a long shot of the entire company, the director will be saying: "Hey, Joe — you on Camera 2, move in and get ready for a close shot of the *pas de deux*. Get down low — frame the legs. And Camera 3! Get set for a real close-up of the ballerina's face during the *pas de deux*. Get in close enough so that the customers can see her eyelashes!"

"Great technique!" says the TV director.

But the choreographer who wants the audience to be constantly aware of the entire company — even during the *pas de deux* — will swear under his breath.

What is to be done about all this?

Any living art is capable of sending out new shoots — developing new sub-divisions. Why can there not be a new kind of ballet— existing not *in place of* — but *in addition to* the several different varieties of ballet that exist today? Is it inconceivable that a choreographer, who designs most of his work for stage performance, cannot once a year or twice a year (or ten times a year, if the spirit moves him) build up special compositions designed exclusively for presentation in front of a television camera?

These need not be pallid, apologetic attempts (or lurid souped up over-dramatic attempts) to transcribe existing stage ballets into a medium for which they were never intended and in which they cannot but come off second best. Rather, such compositions might deliberately (and even exuberantly) take advantage of the variegated, flexible technological resources of the motion picture art and the television art.

Let the choreographer who wishes to work for the films or TV study both motion pictures and television technique. Perhaps he should bury himself in the cutting rooms and in an analytical frame of mind, go to see movies other than those containing dance sequences.

Maybe the choreographer ought to study Pudovkin's classic book on film editing, in which for the first time, a famous and practicing film director tried to set down some of the rules and some of the philosophy whereby motion pictures are put together.

Or he might try sitting down and reading "The Film Sense", by the late Sergei Eisenstein. A master in the geometry of movement, Eisenstein was unparalleled at moving large masses of people in dramatic, meaningful patterns.

It may be that dance schools of the future should give courses for advanced students who would someday like to try their hand at choreography — courses entitled "Elementary Film and Television Editing Technique", "Film Ballet", "Choreography and Video Ballet Technique", and so on.

And perhaps universities which now offer courses in motion picture and television production should run courses side by side with them, entitled "Elementary Dance Film Technique", "Advanced Dance Film Technique", "Choreography for Small Screen Television", etc.

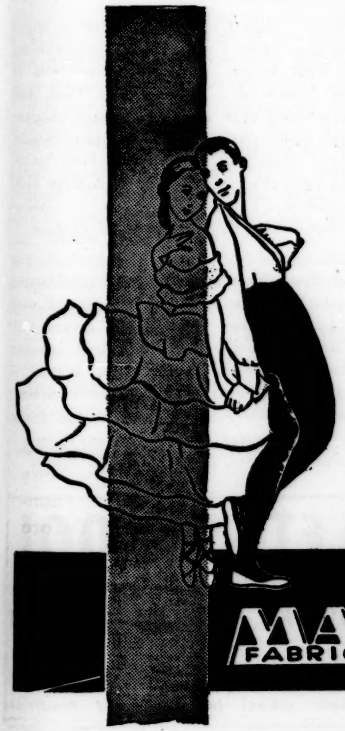
Why should not a time come when choreographers — sophisticated in motion picture and film technique — have an active hand in spelling out the camera angles and framing for the various moments in their compositions?

Film makers do it every day in the week. Before any shooting begins, it is quite usual to have a set of rough drawings made up, often using stick figures. These drawings will indicate camera angles, the over-all framing and composition of each shot, the relative positions of the actors, etc. None of this is irrevocable: Any of it may be changed as needed during shooting.

The choreographer may find that the peculiar requirements of the film medium and the television medium, which have many points in common and which appear at first glance to be cramping and limiting, can also be fascinating and open up "new worlds to conquer." The syntax of the two media may even enable the choreographer to create a new art form, which will be a happy and dynamic blending of combined film and TV technique and dance techniques.

No doubt this will be snickered at by some as an attempt to foster the development of a "bastard" art form. But, what will emerge

(*continued on page* 50)



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OPEN LETTER

(*continued from page 49*)

may well be a new sub-division of the dance art: It will not be a direct and literal translation to the motion picture or television screen of dance compositions designed for presentation on a large conventional stage. Nor will it be pure cinema.

It may be that somewhere along the line the choreographer and the movie director will have to join hands. Or perhaps we will see the evolution of a new species of artist who will combine in one human being a sympathetic feeling for both choreography and the motion picture and/or television art. Call them "choreo-film directors", if you will, or invent a better name.

There is no crystal ball into which we can gaze. But rest assured, something new and exciting will come of all this.

DIET FOR DANCERS

(*continued from page 40*)

Dinner:

rolled flank steak with wheatgerm, onions, tomato sauce	450-550
baked potato and butter	150
roll and butter	100
spinach or green squash	50
french pancakes with cottage cheese	475
	total 2350

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Liverloaf: Melt 1 tablespoon butter in heavy frying pan. Saute 1 tablespoon chopped onions until light brown. Add 1 lb. liver, cut in cubes. Brown for 5 or 6 minutes. Cool. Add 2 hard-boiled eggs and put through chopper several times until smooth as paste. Season to taste with salt, pepper, anchovy paste, lemon juice. Put in refrigerator in pirex dish. Inexpensive . . . easy to prepare . . . keeps well for several days . . . lots of protein.

French pancakes: (for 8 pancakes) ¾ cup sifted flour, ½ teaspoon salt, 3 well-beaten eggs, 1 tablespoon melted butter. Mix all with just a few strokes. Heat skillet, grease with few drops melted butter. Add small quantity of batter, tipping the skillet so bottom is covered. Turn with spatula after 1 minute. Brown other side. Spread with filling: 1 raw egg, ¾ cup sugar, 1 cup cottage cheese, 2 tablespoons cream, grated rind of 1 lemon.

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from Denver . . .

Janet Sinclair, formerly an editor of Ballet Today in London and now with teaching husband Leo Kersley in Denver, reports that Ballet Theatre's two appearances in the magnificent 10,000 seat natural auditorium called Red Rocks, were triumphal. Says Janet, "The absence of Youskevitch in Europe and Alonso in Cuba seemed to do no harm to the morale of the company and many of the younger dancers received opportunities which they seized with enthusiasm and great success. Ballets given on July 25th were "Les Sylphides," with **Paula Lloyd** making an impressive debut as the Mazurka dancer: "Fancy Free," with an incredibly improved **Angela Velez** in Muriel Bentley's old role: "Casse Noisette" Pas de Deux, impeccably danced by **Mary Ellen Moylan** and **Eric Bruhn**: and "Les Patineurs." On July 26: "Lac des Cygnes," Act II, "Rodeo" and "Bluebeard."

"The two darlings of the audience were **John Kriza,** who seems to have lost considerable weight in the last few months, and **Jenny Workman,** whose Cowgirl in "Rodeo" sent the spectators into ecstasies."

Scholarships at Juilliard . . .

A limited number of dance scholarships will be available at Juilliard School of Music beginning this fall. "These scholarships," says president **William Schuman,"** will be awarded on the basis of demonstrated ability as revealed in competitive examinations before a jury of the faculty. The amount of the scholarships will vary in terms of the winner's financial need."

In its second year at Juilliard, the dance department will continue to have a distinguished faculty, which includes **Margaret Craske, Agnes de Mille, Martha Graham, Louis Horst, Doris Humphrey, Ann Hutchinson, Helen Lanfer, Jose Limon** and **Antony Tudor.**

Production plans for the year include six Jose Limon concerts, with orchestral accompaniment and an April series in which students of the department will appear in a new work by Antony Tudor and a revival of Doris Humphrey's "With My Red Fires."

Something Has Been Added . . .

Mid-West Dance Convention, sponsored by Aline Rhodes of the Wichita School of Fine Arts in Wichita, Kansas scheduled for August 27, 28 and 29 . . . **Ballet Russe Academy of Cleveland** was responsible for a television performance of "Peter and the Wolf" on August 10th . . . The **Barbara Mettler Studio** at bucolic Rock Ridge Farm in Meredith, N. H. gave three programs of creative dance and music on August 15th and 16th . . . NADAA opens an Oklahoma chapter with **Wm. Graham** as president, **Pauline Gleason,** 1st v.p. and **Jayme Jones** as sec.-treas. . . . **Miriam Marmein** concludes an active summer season with a performance of original dance pantomime in Provincetown, Mass. on August 28th.

L. A. Scholarships . . .

Fifteen scholarships to Los Angeles studios have been granted to Negro students under the auspices of the Dance Division of Arts, Sciences and Professions, who secured the year-scholarships and auditioned seventy applicants. Among the schools in which the students, ages 6 to 26, will study are: **Carmelita Marracci, Joni Le Gon, Rozelle Frey, Dance Center** and **Dance Associates.**

School Notes . . .

Registration time is upon us, with all the announcements, organization and scheduling it entails . . . The **School of American Ballet,** where **Anna Sokolow** has been teaching classes in Modern Dance Technique, announces that on or about October 15th Miss Sokolow will conduct a new course in dance composition, intended to discover and develop creative talent. The course will include "the study of principles and techniques involved in the construction of dance forms." Dancers of all theatrical techniques are eligible . . .

The **Chalif School** adds a course for pupils interested in drama and musical comedy, to be conducted by producer-director **John Killen.** Sept. 8 through 12th for auditions, classes start Sept. 15 . . .

Teacher **Phyllis Wills,** just returned from a summer course at Sadler's Wells School, rejoined Chicago's **Gladys Hight** School for a late August course, in which Miss Hight has also been teaching.

Dedicated Student . . .

Heller Halliday, ten year old daughter of **Mary Martin,** begins her second year as a student at the Sadler's Wells School. Although she thinks her accomplished mother is very fine indeed, she says (and is proving it with hard work) "I don't want to sing and dance, I want to be a ballerina."

Welcome Visitor . . .

Mary Skeaping, who resigned last January from her post as Ballet Mistress of the Sadler's Wells Co., seems to be making her American headquarters with the School of Ballet Repertory. Directors **Thalia Mara** and **Arthur Mahoney** announce that Miss Skeaping left New York for Havana on July 25th, after completing her second year as guest teacher for their special teacher's summer course.

In Havana Miss Skeaping will teach and rehearse the Ballet Alicia Alonso until November. She will stop enroute to England at that time to give a one week course at Ballet Repertory. In January she goes to Stockholm to rehearse the Swedish Ballet in classical repertoire, prior to returning to New York next July for the annual summer course.

Ballet Repertory faculty this summer also included the directors, **Hilda Butsova, Roye Dodge, Ernest Carlos** and other well-known teachers. Among the dance instructors in attendance were:

Mary Lou Sheffield of Alabama, Andrew J. Rau and Sheila Haakon, Conn., La Nada, Del., Marian Hodgini, Indiana, Irene Uczciwek, Iowa, Jennie Klawan, Md., Evelyn Secino, Mass., Mary Magyar, Mich., Cora Quick, Nebraska, Annamay Walcoff and Lorelei Nordlin from N. J., Bunny Goodman, Statia Sublette, Halina Lutomska and Peggy Hillert Abbott of New York, Neil Ann Ivester and Lester Mallonee, N. C., Peggy Bayer, Ohio, Anita Pienovi, Ore., Judith Maxwell R. I., Doris McClellan and Louise Van Tassle, S. C., Barbara Trosper, Christine Parks, Marian Mease and Betty Smith, Va. and Shirley Fulford from Wash., D. C.

Late News from London . . . .

Dolin's **Festival Ballet** opened a seven-week season at the Royal Festival Hall on July 31st, to a capacity and enthusiastic audience. A proscenium arch has been cleverly constructed by stage di-

DANCING IN MUSICALS

	THEATRE	CHOREOGRAPHER	PRINCIPLE DANCERS
GUYS AND DOLLS	46th St. Theatre	Michael Kidd	Corps of nine
PAL JOEY	Broadhurst	Robert Alton	Harold Lang, Helen Gallagher, Robert Fortier
NEW FACES OF 1952	Royale	Richard Barstow	Virginia Bosler, Allen Conroy, Carol Nelson, Jimmy Russell, Carol Lawrence, Michael Domenico
NIGHT IN VENICE	Jones Beach	James Nygren	Company of 40
TOP BANANA	Winter Garden	Ron Fletcher	Johnny Coy, Hal Loman, Joan Fields
THE KING AND I	St. James	Jerome Robbins	Yuriko, Michiko
SOUTH PACIFIC	Majestic	Josua Logan (staged entire production — no choreographer)	
WISH YOU WERE HERE	Imperial	Joshua Logan	Sheilah Bond, Richard France, Joe Milan, Paul Valentine

rector Ben Toff, aided by Hugh Stevenson's designs. The fact remains, however, that the Festival Hall is meant for concerts and is not really suitable as a theatre. The company danced well in the circumstances, with Nathalie Leslie (Krassovska), Belinda Wright and Sonia Arova sharing the ballerina honours and John Gilpin and Oleg Briansky dancing with a new impetus of competition . . .

The **New Indian Ballet** of Shirin Vajifdar and Krishna Kutty were seen in a short but rewarding season at the Comedy Theatre from July 22nd . . .

John Cranko, aided by a small company of dancers, arranged a programme of sophisticated and charming little ballets which were performed for two weeks at the Kenton Theatre, Henley-on-Thames, from July 21st. This little theatre has been bought by artist John Piper and transformed into a miniature Covent Garden.

Correction . . .

In the August Young Dancer we printed a picture of a performance of "The Pied Piper of Hamlin" as given at the Glen Cove, L. I. High School. We erroneously noted that the performers were students of several schools. Although there were professional actors and musicians in the unusual cooperative effort, all the dancers and the production were from the **Lucille Conrad Outhwaite** School. Sorry.

Hollywood News . . .

Eugene Loring and his assistant, **Ernie Flatt** left for New York to choreograph the new Broadway musical, "Buttrio Square" and while Gene is East the Los Angeles and Hollywood critics are raving over Ballet Theatre's production of his "Billy The Kid" which **John Kriza** and **Kelly Brown** danced opening night at the Hollywood Bowl. Kriza, incidentally, goes before the M.G.M. Technicolor test cameras for a term contract.

Ann Miller has been signed to do the role of Bianca in the film version of Cole Porter's "Kiss me Kate."

Bill Foster former assistant to Michael Kidd will assist **Stanley Donen** with the choreography for M.G.M.'s "Give A Girl A Break" to star **Marge** and **Gower Champion,** and **Debbie Reynolds.**

Robert Alton has moved from M.G.M. to 20th Century Fox where he's staging the dances for "Call Me Madam" with Ethel Merman, **Donald O'Conner,** and **Vera-Ellen.** Bob's new assistant, **Ward Ellis** receives a well-deserved break on this picture. Ward was featured in "Gentlemen Prefer Blondes" when it was presented at the Greek Theatre with Gertude Neisen two seasons ago and he has danced and sung in films, radio, television, stage and the night club circuits since early childhood.

At the completion of "Madam," Robert Alton goes to New York to choreograph "Hazel Flagg" on Broadway with **Helen Gallagher** and **Bill Skipper** in the featured spots.

Raoul Pause, Viennese dancer, **Irma Wallenius,** Israeli ballerina, and their Ballet Allegro are making their first American tour with the Assistance League Playhouse here their first stop.

The **Printz Brothers,** LeRoy and Eddie, have contracted **Paul Haakon** and **Donald Sadler** to assist them on their choreographic chores for three Warner Brothers Technicolor musicals; "Back To Broadway" with Virginia Mayo, Gene Nelson, and Patrice Wymore, "The Jazz Singer" with Danny Thomas and Peggy Lee and "By The Light Of the Silvery Moon" with Doris Day and Gordon Mac Rae.

Ted Hook

San Francisco . . .

A brilliant Spanish dance group from Mexico City, headed by **Oscar Tarriba** and **Maclovia Ruiz,** danced August 10 at Sigmond Stern Grove, San Francisco's lovely outdoor theatre. The group has just come from an extensive tour of Mexico and South America. Tarriba, who is noted as a teacher of such well-known Spanish dancers as Manolo Vargas, Roberto Jimenez, and Roberto Eglesias, is choreographer for the company. Except for the Granados Dance Number Five by Maclovia Ruiz, he composed all of the dances on the program. Other members of the group included Carmen Ruiz and Matilda Ruiz. Douglas Thompson was accompanist.

J. Paget-Fredericks, Bay Area resident who is known for his dance archives and drawings of famous dancers, is the author of a newly published book, "I shall Always Love The West", impressions of **Anna Pavlova** during her several visits to California. Action sketches of Pavlova by Mr. Paget-Fredericks accompany the written impressions.

Josephine Booth, dancer and producer of several motion pictures, has just returned from Nevada where she completed a film called "Symphony In T-Bone".

Raoul Pause of Oakland, and his group, **Ballet Allegro,** went to Hollywood recently to give three concerts at the Assistance League Playhouse. The Pause dancers will perform in San Francisco September 5 at the Marine's Memorial Theatre, as part of the California Ballet Festival.

Opening attraction of the Festival was the **Hollywood Negro Ballet,** which gave four very fine performances, Joseph Rickard is director and choreographer of the Hollywood company, and Claudius Wilson, New Orleans composer and pianist, is musical director.

The **Ballet Russe de Monte Carlo** played at the Curran Theatre here for two weeks in July.

Two brand new members of the San Francisco dance world appeared for the first time, in June. They are the baby daughters of **Ann and Laurence Halprin,** and **Magana and Walt Baptiste.** Sherrie is the Baptiste baby's name, and the Halprin baby is called Rana, which means "a song".

June Wilson Cain

Chicago News . . .

Ballet Guild of Chicago's exhibit, **"Ballet in Art",** currently at Mandel Bros. Gallery, is of excellent calibre and very well organized — thanks chiefly to chairman **Martha Woollett.** The exhibit, which will be up for six weeks, is drawing large crowds of viewers and has entries from over 50 local artists — attesting the inspirational qualities of dance.

The artists show an increased awareness of the technical as well as picturesque features of ballet, and though they have worked in a score of styles and media the linear rhythm is the predominating facet.

Among the most interesting items are **Martha Woollett's** "Stage Pattern from Tyl", **Marcella Lewin's** mobile wire ballerina, **Annette Lewin's** "Harlequin", **David Bekker's** "Dance of the Beggars", **Ilene Astrahan's** "Legend of Radha", **Abbott Ross'** oil portrait of **Luis Olivares** and **Clive Rickabaugh's** sculptured head of **Barbara Steele** held special interest. The show includes works by a number of Brush-and-chisel-wielding dancers, among them **Vera Mirova, Belden Starr, Mark Turbyfill, Joseph Zeller and George Verdak.** Especially amusing entries are **William Seay's** "Ballet Alley" and **Gino Gerometta's** carnival of dancers drawn with one continuous line.

Japanese dancer **Haruhi Yokayama,** who had spent five months studying in New York, stopped off for a few days in Chicago visiting classes and meeting dancers. She met a good many at the party given by the Institute for International Education — among them John Kriza, Ruth Ann Koesun, Eric Braun, Vera Mirova, Bentley Stone, Walter Camryn, Richard Ellis, Christine Duboulay, Edna Lucile Baum & Elisa Stigler.

Mata and Hari have been held over for another five week show in the Palmer House's Empire Room. They have added a new group work titled Street Scene and are now doing their Marionette number.

The annual competition for five scholarship awards at the **Edna McRae** School will be held on Sept. 6.

Finian's Rainbow, directed here by **David Tihmar,** had some attractive dance sequences danced superlatively by Leprechaun Tihmar and **Janice Cioffi** as mute girl Susan. The Crock of Gold Dance, originally a show-stopping modern dance done by Anita Alvarez, was just as effective when redone in balletic idiom for Miss Cioffi.

Ann Barzel

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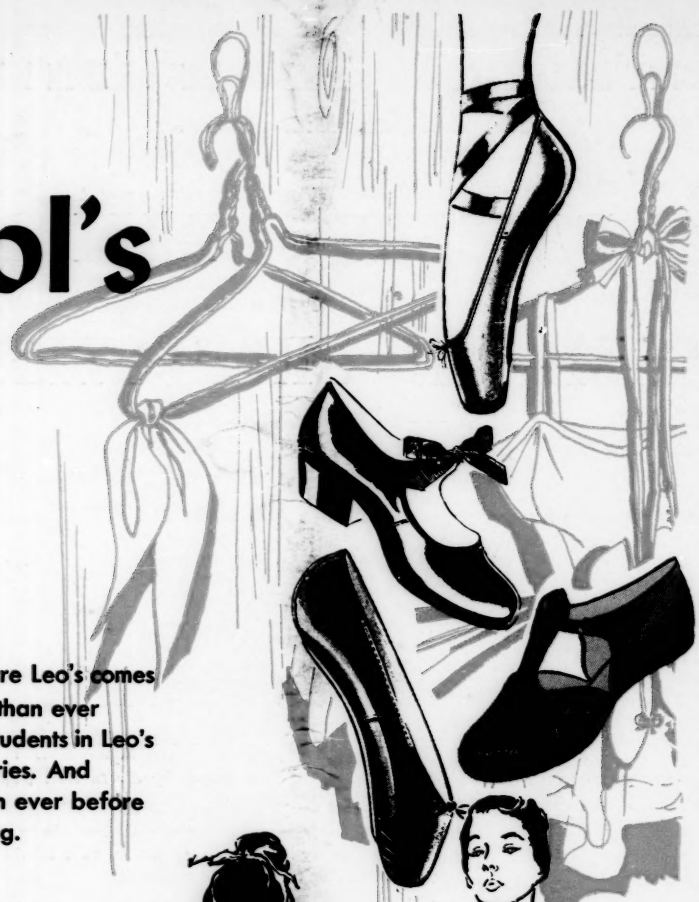

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